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83rd YEAR

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Polygram Trims Intl Operation

By MIKE HENNESSEY

LONDON In a massive restructuring program, Polygram, the European conglomerate embracing the Polydor and Phonogram record labels, is streamlining its international operation in a bid to eliminate what Phonogram International president Piet Schellevis calls "unnecessary duplication of effort."

Explains Schellevis: "The restructuring of the Polygram Group record divisions will inevitably mean a reduction in the number of executives involved at various levels but we hope this will be offset by the group's continuing growth and by normal attrition. It may be that

(Continued on page [illegible])

New Audio Technology Sizzles At CES

By STEPHEN TRAIMAN

LAS VEGAS—A seven-hour laser pulse code modulation audio disk, expanded "super-fi" and direct-to-disk premium-priced releases, programmable record and tape playback equipment for home and auto, "highway hi fi" to boost prerecorded tape and the advent of digital recording and home video programming, all those hints of the record industry's future were written at the Winter CES.

While the newest advances in home electronics were here in the West for the first time under a CES banner, there were relatively few record company executives or rack

(Continued on page 55)

VENICE IN MAY

Advisors To 1978 IMIC Are Firmed

LOS ANGELES The advisory board for IMIC '78 (International Music Industry Conference) has been firmed.

On the board from Europe are Geoffrey Bridge director general, British Phonographic Industry (BPI), Leon Cabat president, Vogue Pip France, John Deacon general manager A&M U.K., Leslie Hill managing director EMI Records U.K., Peter Phillips managing director ATV Music U.K., Guido Rignano managing director G. Ricordi & Co. Italy.

Also Piet Schellevis president Phonogram International BV Neth

(Continued on page 18)

Manila Meet Will Focus On Piracy Throughout Asia

NEW YORK A coordinated drive against rampant record/tape piracy in Asia will be mapped at a first-ever industry-wide conference to be held in Manila next month.

Staged by the Asian and Pacific regional office of IFPI in conjunction with the Philippine Assn. of the Recording Industry and a UNESCO commission, the three-day event, Feb. 23-25, is expected to draw high-level attendance from manufacturers in Europe and the U.S.

Regional record associations from Asia and elsewhere in the world are

(Continued on page 120)

Cayre Stabilizes Wholesale Prices

By AGUSTIN GURZA

LOS ANGELES In a move that promises to bring much-needed stability to the U.S. Latin record industry's wobbly price structure, Cayre Industries has informed its subdistributors of new wholesale prices and has vowed that it will stick to

(Continued on page 128)

Hear the unqualified success of "Dance Dance Dance" as the season's smash disco-pop R&B crossover single. CHIC spread its good time anthem from coast to coast. Now the magic is multiplied with the group's debut [illegible] CHIC. Containing a half-dozen more tunes from the Bernard Edwards-Nile Rogers writing/performing co-producing/co-arranging team, the album is already leaping up the pop and R&B charts. Yow sah, Yow sah, Yow sah!

(Advertisement)

Handleman Picks Up 140 TG&Y Disk/Tape Outlets

By JOHN SIPPEL

LOS ANGELES In one of the largest recent account shifts the Handleman Company will soon be racking approximately 140 East and West Coast and Southeastern TG&Y record tape accessories departments. The departments were formerly serviced by ABC Record & Tape Sales.

TG&Y, a national variety store chain, is understood to have made the rackjobber switch because of the excellent service it had been receiving from Siebert's Inc., the Handleman affiliate located in Little Rock.

Dave Siebert, when contacted, indicates that he will continue to oversee the relationship between his own and the Handleman-racked TG&Y accounts. Siebert is now on a 10 day

(Continued on page 18)

MIDEM's Attendance Sparks Growth Plans

By PETER JONES

CANNES As more than 5,000 music industry executives from some 50 countries arrive here this week for the largest MIDEM yet, plans are already well advanced for expanded facilities to accommodate still higher attendance in coming years.

Bernard Chevry, MIDEM commissaire-general, predicts future participation by major record dealers around the world, as the international event continues to attract ever wider segments of the industry.

Chevry is convinced that it will one day be as much a "must" for the record retailer as it is for the rest of

(Continued on page 107)

CRISTY LANE IS THE NAME is the long-awaited first album on LS RECORDS by the new star on the horizon CRISTY LANE, conclusive proof that masterpieces don't happen overnight. Highlights include the current hit single "SHAKE ME I RATTLE," "LET ME DOWN EASY," plus next single. A dynamic album of 12 great songs on LS GRT Records & Tapes #8027

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MAZE

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Capitol Records

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PRODUCED BY FRANKIE BEVERLY
FOR PECLE PRODUCTIONS

Billboard photo by Bonnie Tiegel

IN-PERSON SHOT—Robert Goulet autographs his first Orinda direct-to-disk LP during the Winter CES in Las Vegas.

Billboard photo by Stephen Traiman

SOUND DEMO—Bonnie Ferguson records a performance to show off several Sansui high-end components at CES. Other show photos appear on pages 6, 48, 49.

Better Super-Fi Disk Promo Seen At CES

By ALAN PENCHANSKY

LAS VEGAS—Suppliers of audiophile recordings demonstrated a new promotional awareness here at the Winter CES, as more of them are seeking to function generally as record companies and not just as ordering houses for demonstration sound.

Distribution of new promotional literature and catalogs, unveiling of point-of-purchase tools and fixtures designed for shelving disks in audio salons, talk about airplay of the "super-fi" pressings and a live personal appearance by a "name" direct disk artist all contributed to the feeling of ever widening horizons for the direct disks, the digitals and the "live stereo" recordings which are flowing to this market segment.

One key indicator of the shift in posture was the presence here of Sheffield Labs records, direct disk pioneer, in its first CES involvement.

According to Doug Sax, Sheffield co-principal, the emergence of 30 other direct disk manufacturers convinced the company it was time to depart from the passive marketing approach characteristic of Sheffield since it re-invented direct disking half a decade ago.

At the label's hotel hospitality suite here, where test pressings of its L.A. Philharmonic recordings were

(Continued on page 47)

Ohio Portable Discos Thrive; Others Folding

By RADCLIFFE JOE

NEW YORK—The discotheque industry in Ohio is undergoing a series of curiously interesting changes which sees portable discos flourishing while conventional clubs are folding at an alarming rate.

The general consensus is that in the Ohio area most club owners and their deejays are industry neophytes with little, if any, expertise in the successful running of a club.

Lawrence Pim, head of the Fantastic Disco Machine, an Alliance, Ohio-based company which acts as consultant and designer on conventional discos, as well as operates a number of mobile operations, blames the problem facing conventional disco operators on:

• Inferior sound and lighting equipment.

(Continued on page 83)

Satellite Hookup By A&M Plugs Label's R&Bers

By ED HARRISON

LOS ANGELES—A&M Records recently completed what is believed to be the first nationwide radio hookup involving r&b artists.

Emanating from the Forum in Los Angeles Dec. 29, the two-hour live show featuring the Brothers Johnson and L.T.D. was beamed via satellite to five stations on Dec. 30 after it was remixed in the A&M studios.

Stations carrying the show were WDAS-FM, Philadelphia, WBMX-FM, Chicago, WXFL-FM, New Orleans, WGPR-FM, Detroit, and WOOK-FM, Washington, D.C.

(Continued on page 20)

CBS Labels Awaiting Meets

NEW YORK—CBS Records has scheduled its annual beginning-of-the-year national marketing meetings for New Orleans Jan. 25-29. Immediately preceding these gatherings, CBS International has set a meeting of its Latin American affiliates at the label's newly opened Coral Gables, Fla., offices, Saturday through Tuesday (21-24).

The CBS Records conclave will bring together label executives from New York, Los Angeles and Nashville along with members of all CBS Records branches.

Focus of the meet will be on sales, promotion, merchandising and a&r. New product presentations and four nights of live performances by CBS Records artists will also highlight the convention set for New Orleans' Fairmont Hotel.

Co-chairmen for the event are

(Continued on page 8)

MOSS RETURN TIED TO VOX

NEW YORK—Ira Moss, former president of Pickwick International, returns to an active role in the industry with the formation of Moss Musical Enterprises. Pending is implementation of a deal under which his company will acquire certain assets of Vox Productions.

Under an agreement reached between the negotiating parties, all Vox labels, masters and inventory will gradually be transferred to the Moss firm at a price said to be about $3 million.

Vox Productions, however, will remain a corporation totally owned

(Continued on page 138)

Eastern Blizzard Blow To Dealers

By HOWARD MANDEL

CHICAGO—Record retailers in Northern Indiana, Southern Michigan, Ohio and Western Pennsylvania took the chill on the chin last week, as blizzard conditions and sub-zero temperatures stopped shopping, froze shipping and closed retail outlets. A spot check of Midwest retailers determined that stores in the Cleveland area were particularly badly hit, as a combination of winds, cold and snow turning into ice closed roads.

Outlets located in shopping centers and malls were isolated in the storms, and some stores were forced to remain open without business due to agreements with their landlords and their malls' "big draw" department stores.

Disc Records employes in Cleveland Heights and Westgate malls awaited the closing of Higbees and Hallees, general merchandisers, before locking up shop and heading for warmth. Disc's headquarters and warehouse, in an industrial park, was closed Tuesday (10).

"We saw almost no business, certainly not enough to make keeping the store open worthwhile," recalls Sherri Spero, manager of the Westgate store. "If we lose our weekend sales, it will be hard to make up the loss in our January figures."

Stark Record Service, with 24 Camelot and leased departments in the winter-struck areas, closed in mid-afternoon both Monday and Tuesday.

"It was a calamity for all businesses," recalls Stark spokesman Joe Bressi. "But being down on a Monday and Tuesday is not so bad as if we had been shut on a weekend. It will affect our month 2% to 5%."

"In this kind of weather, who wants to go out?" asked Dave Schuller, in charge of buying and advertising for Modern Records, which owns 12 Recordland stores in the Cleveland vicinity.

According to Schuller, most of the stores closed early Monday and Tuesday when the department stores in their malls closed. Some Recordlands were only open two to three hours.

"This is a slow time, anyway," he said. "All around, I think this might hurt us 2%-3% for the month. At the

(Continued on page 146)

New Visa Label Forms 3-Pronged Jem Distribution

By ROMAN KOZAK

PISCATAWAY, N.J.—Jem Records has set up a three-pronged distribution system with the creation of Visa Records, an independently distributed label which will supersede Jem's Import Records label. The announcement was made at Jem/Passport/Visa's first national distributor conference here Thursday (12).

The conference attracted about 130 delegates representing the Jem company, independent distributors from around the country, major local retailers and delegations from Arista Records and GRT Tapes.

The realignment means that Jem will continue to service retailers directly with its imported product, Arista will continue to distribute Passport Records, while Visa goes independent.

Also announced was a deal with Bomp Records and Visa to create a new punk White Noise Records label, and a deal with producer Kim Fowley and Visa Records for a new Ego Records label.

The network of independent distributors was set up by Jem and Herb Goldfarb Associates. Marty Scott, president of Jem Records, explained that the reason for the change to Visa was because there was confusion previously as to whether a record was on Import Records or whether the item was an imported record.

(Continued on page 138)

Ronstadt, Eagles, Fleetwood Mac Top Grammy Names

By AGUSTIN GURZA

LOS ANGELES—As a reflection of this year's trend in pop music, soft rock and MOR recordings dominate nominations in the major categories of the 20th annual Grammy Awards with Linda Ronstadt, the Eagles and Fleetwood Mac emerging as the most nominated artists of the year.

The Eagles with its LP "Hotel California" garner the greatest number of nominations—six—including best album, best record and best song, the latter two for the album's title cut.

The highly acclaimed album by the Southern California group is the only work which captures nominations in all three of these major categories.

The best record nomination for "Hotel California" is for both the group and producer Bill Szymczyk, who also is named in the producer of the year category.

Members of the Eagles are also tapped in nominations for best pop vocal by a group, and best arrangement for voices on the LP track "New Kid In Town."

Ronstadt's "Blue Bayou" wins her a nomination for best pop female vocal as well as for record of the year.

She shares the latter nomination with her producer, Peter Asher, who is also named in the producer of the year field for his work on Ronstadt's "Simple Dreams" LP and James Taylor's "JT" album.

Complete listing of all nominees appears on page 17.

Taylor's work is up for the album of the year award along with the Eagles, Fleetwood Mac's "Rumours," "Aja" by Steely Dan and the "Star Wars" album featuring the London Symphony Orchestra with John Williams conducting round out the category.

Ronstadt's "Simple Dreams," which is named in a total of five categories, is also up for the best engineered and best LP package awards.

Joining Ronstadt in the record of the year category are three other female performers: Crystal Gayle for "Don't It Make My Brown Eyes Blue," (Allen Reynolds producer), Barbra Streisand for "Love Theme From A Star Is Born (Evergreen)" (Streisand and Phil Ramone, producers) and newcomer Debby Boone's "You Light Up My Life" (Joe Brooks, producer).

Thus, four of the five best record

(Continued on page 22)

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Piano Power: Vladimir Horowitz accepts audience acclaim after a Carnegie Hall appearance with the New York Philharmonic. Conductor Eugene Ormandy is at left. The event, a first concerto performance by the artist in 25 years, was taped live by RCA Records

1st STEREO CONCERTO

RCA Rushing Out New Horowitz LP

By IS HOROWITZ

NEW YORK RCA Records has set a super-rush February release goal for the first-ever stereo recording of a concerto by its superstar pianist Vladimir Horowitz.

The album will document the artist's first performance with an orchestra in the past 25 years, a concert Sunday (8) at Carnegie Hall with the New York Philharmonic conducted by Eugene Ormandy. RCA recorded his performance of the Rachmaninoff Third Piano Concerto live.

The event, admittedly the hottest-ticket classical attraction of this and many past seasons, packed the house, with the 2,600-seat house sold-out for months in advance. Bonus ticket prices brought in a record $186,000 for the benefit of the Philharmonic. All participants contributed their services.

If the concert was a charitable endeavor, the album that will come out of it is seen shaping as one of the most potent commercial classical disk properties to hit the market with recording costs to match.

RCA engaged the orchestra, conductor and Carnegie Hall for a patching session the Wednesday following the concert to repair sections of the concerto that Horowitz wished adjusted. The 16 microphones onstage and in the hall were again positioned as they were during the concert taping to complete the "near-live" recording.

Clearance for use of the Philharmonic, a non-RCA disk property, had to be secured from Columbia Records. This is thought not to have presented a problem, since RCA could thereby collect on some past favors.

It had, in effect, "loaned" Horowitz to Columbia for the latter's "Concert Of The Century" album last year.

RCA also permitted Columbia to use the Philadelphia Orchestra for a recording of the Elgar Cello Concerto featuring Jacqueline DuPre and conductor James Levine was freed to direct a recording of the Cilea opera "Adriana Lecouvreur" for Masterworks.

In return RCA was promised three recordings with the Philharmonic. The two disks still owed are expected to feature RCA's Levine as conductor.

If the Horowitz recording with the Philharmonic had been stalled for any reason, RCA still had open a later opportunity. The pianist is shortly to perform the Rachmaninoff concerto with the Philadelphia Orchestra for a combination of recording talent presenting no contractual conflict.

Horowitz's recording of the concerto is his third of the Rachmaninoff work, first in 1930 and then in 1951. Both were in mono.

The Carnegie Hall concert also marked the 50th anniversary of Horowitz's American debut.

PLANS TO DIRECT OPERA

Sills May Continue Disking After She Retires In 1980

By ALAN PENCHANSKY

LOS ANGELES Beverly Sills will continue to make recordings following her stage retirement but only if it does not pose a conflict of interest with her duties as codirector of the New York City Opera, a source connected with her management says.

The singer, who has announced she will retire in 1980 to assume the administrative post, is determined to avoid all activities conflicting with her new role, the source informs.

Reportedly Sills has determined that television appearances will not detract from the administrative functioning, but is not certain of the impact upon her position that record making would have.

"At least as it stands right now she does not plan to do any recordings," says a spokesman at Edgar Vincent management, New York. "Her last available period for recording would be the summer of 1980.

"Beverly feels that the moment she becomes codirector she has to be careful of not being accused of conflict of interest."

Sills' retirement date will coincide with expiration of her recording contract with EMI (Angel), to whom she has been committed since the early 70s. The soprano's management confirms that she will record at least three more complete operas for the company, including Donizetti's "Don Pasquale" and "Rigoletto."

(Continued on page 100)

Rubinstein, Minor Bow Xeti Label Will Push Pop Talent

By JEAN WILLIAMS

LOS ANGELES Jerry Rubinstein, former chairman of ABC Records and Charlie Minor, former vice president of promotion at ABC, have gone into the new pop talent business with Xeti Records.

According to Rubinstein, the label is being financed through three sources: its own money, foreign funds and U.S. distribution financing.

"Here (U.S.) we're down to two deals and after I make the foreign deals over the next few weeks we'll decide if we're going to branch or independent distribution," says Rubinstein.

Regardless of Xeti's distribution situation, the label will operate with a full staff including its own national and regional marketing/merchandising promotion team, says Minor.

The label will also have sales, advertising, creative service and publicity departments.

The only area Xeti will not initially deal with is in-house production. "I find that some of the best

(Continued on page 130)

KFMB-FM Hits No. 1 With Mobile Disco Tie

By CLAUDE HALL

LOS ANGELES B-100, an FM rock station in San Diego officially known as KFMB-FM, has come up No. 1 in the market and one of the factors contributing to this success is the B-100 Boogie Machine, a mobile disco operation which prowls the area providing disco music.

The Boogie Machine is an operation owned by Dean Atkinson, a 28-year-old music aficionado who started providing music for dances in 1972 for KDEO in San Diego, now known as KMJC.

(Continued on page 34)

In This Issue

CAMPUS	80
CLASSICAL	100
COUNTRY	92
DISCOS	81
INTERNATIONAL	102
LATIN	128
MARKETPLACE	98, 99
RADIO	32
SOUL	86
SOUND BUSINESS	76
TALENT	58
TAPE AUDIO/VIDEO	47
FEATURES	
A Day In The Life Of Wilfried Jung	124, 125
Disco Action	84
Inside Track	146
Lifelines	146
Stock Market Quotations	8
Studio Track	76
Vox Jox	34
CHARTS	
Top LPs	142, 144
Singles Radio Action Chart List	[illegible]
Album Radio Action Chart List	[illegible]
Boxoffice	[illegible]
Bubbling Under Hot 100, Top LPs	[illegible]
Classical LPs	100
Latin LPs	128
Hits Of The World	126
Hot Soul Singles	86
Soul LPs	87
Hot Country Singles	94
Hot Country LPs	96
Hot 100	140
Top 50 Easy Listening	88
Rack Singles, LPs Best Sellers	88
RECORD REVIEWS	
Album Reviews	132
Singles Reviews	137
LP Closeup Column	138

Executive Turntable

Dr. Wolfgang Hix has been named executive vice president of the international record and leisure group Polygram B.V./GmbH. **Dr. Verner Vogelsang**, president of the Polydor division, Hamburg, has been named vice president of Polygram and **J. Dieter Bliershach** is now president of the newly established Polygram Far East, located in Tokyo. Hix was previously a senior vice president of Polygram while Bliersbach recently held the position of senior vice president of the Polydor Division. Hix joined the company in 1962. Vogelsang started his career with Polygram in 1968 as managing director of Phonogram Hamburg. Bliersbach launched his professional career with Siemens 26 years ago and has worked for the company in several foreign countries.

Vogelsang

Hix

As first step in the restructuring of London Records, New York **Terry McEwen** has been named executive vice president. He was vice president of the label's classical division. At RCA Records, New York **Jack Chudnoff** is made division vice president, creative services. He was director, creative services. **Steve Bedell** named to vice president, publishing, for Casablanca Record and Filmworks in Los Angeles. He has been executive vice president and president of the Wes Farrell Organization and was previously with Grey Advertising in New York. **Rich Sargent** is now national promotion director of Mushroom Records in Los Angeles. He comes from Roadshow Records where he was national promotion director. **Bill Arnovich** joins DJM Records, New York, as national promotion manager, from a similar post at ASI Records, Minneapolis.

Bliersbach

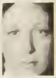
Bedell

At CBS Records, New York, **Mike Bernardo** appointed Northeast regional promotion and marketing manager, black music marketing, and **Garcia Tompkins** named to a similar post in the Midwest. Bernardo was a local promotion manager for the label. Tompkins was a local promotion/marketing manager in Chicago. Also at CBS Records, **Marie Sellers** has been tabbed manager, promotional services, black music marketing. She was a promotion coordinator. **John Sturdivant**, formerly vice president of Record World, based in Nashville, is now vice president of creative services for Tree International. **Emily Mitchell** has been upped to a&r manager of CBS Records, Nashville. **Wayne Thomas** takes over the position of Boston branch manager for WEA from **Mike Fontecchio**, who has been promoted to sales manager of WEA's new Hartford sales offices. Thomas has been a salesman for WEA since 1976. **Renee Manzo** becomes national secondaries promotion manager at Bearsville Records in Los Angeles. Prior to that she held the same position at Janus. **Charlie Shaw** appointed director of national sales for Marantha Music, Costa Mesa, Calif. A veteran of retail record marketing, Shaw worked with Tower Records in Los Angeles for 13 years including six years as a store manager. **Murray Habbaz** promoted to sales manager of the Nashville branch for MCA Records. He joined MCA in 1973 as salesman and held that position until the promotion. **Andrew Barnes**, who joined AVI Records in Los Angeles two years ago in the production department, has been upped to West Coast promotions coordinator. **Earlean Fisher** switches from ABC Records to become East Coast regional r&b promotion manager for the Mercury, Monument and De-Lite labels. Based in New York, Fisher will cover Boston, Philadelphia, Baltimore and Washington. **Marty Mack** leaves RCA to join Phonogram/Mercury as West Coast regional r&b promotion manager, based in Los Angeles. **Barbara Boruwski** promoted to regional credit manager, West Coast, for Springboard International Records, Los Angeles, from regional credit rep. At Atlantic Records, New York, **Joanne Feltman Davidson** named assistant to the director of business affairs. She'll retain her present position as manager, music publishing department. And **Lorraine Verroche** is the new Atlantic Records licensing manager, moving up from a post in the label's publishing department. **Rick Ambrose** becomes director of national publicity for Chrysalis in Los Angeles. He has been manager of national publicity for the last 1½ years. **Randall Davis** now director, merchandising and advertising for Capitol Records in Los Angeles. He has been manager, press and editorial services since 1976. **Barbara Carr** joins Champion Entertainment, New York, as director of public relations and special projects. She was formerly publicity director at Atlantic Records. **Artie Fisher** named director of special projects at Polymusic, Inc., Great Neck, N.Y. He was executive assistant to Morris Levy at Roulette Records. At TWM Management, New York, **Daniel Gershun** appointed to the newly created position of manager, promotion, artist services. He was a vice president of Elliott Randall Music, Inc. **Helene Barte** promoted to account director at the Howard Bloom Organization, New York, from publicity coordinator. **Andrew Benson** tapped as public relations director for the Hartford Symphony Orchestra, Hartford, Conn. He was classical manager at Richman Bros. Records, Philadelphia. **Lee Blumer** exits as director of public relations at New Art Management, Chick Corea Productions, New York, with new plans due shortly. **Kathy Hooper** appointed to the newly created position of special projects coordinator for Top Billing, Inc., Nashville.

Chudnoff

Sargent

Sturdivant



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MPA ABP ABC

Vol 90 No 3

TV STUDIO—JVC sets up a television studio with cameras and lights to show off its VHS videocassette system's capability at the Winter CES in Las Vegas.

Billboard photo by Bonnie Tiegel

ON CAMERA—Two models are used by JVC for CES attendees to videotape as part of a videocassette demonstration.

$20 Mil Poured Into UA Group

By JOHN SIPPEL

PALM SPRINGS—United Artists Records president Artie Mogull disclosed that Transamerica, the parent firm, has pointed $20 million into the music group in the past year at the label's first national distributor meeting in several years.

Mogull's fiscal disclosure further supported the growing feeling on the part of approximately 110 distributor reps from continental U.S. and Hawaii that things are looking up for the recorded product division.

Mogull and his aide-de-camp Gordon Bossin reprised approximately 50 albums set to come during the label's three-day confab at the Canyon Hotel here. The event was aptly called "1st A Kickoff" with gridiron gimmicks throughout, culminating with the awarding of team letter sweaters to attendees.

In addition to albums released Friday (13) (Billboard Jan 14 1978), an equal amount of releases slated for the first three months of 1978 were revealed Saturday. Mogull through a filmed second-day continuing presentation presented January through March UA releases by label veterans Crystal Gayle, Maxine Nightingale, Earl Klugh moving to the parent label from Blue Note, Melba Montgomery, and Kenny Rogers, who will have both a duet country album with Dottie West and a "Ten Years Of Gold" anthology package.

Additional novice acts coming on the label include Doctors of Madness, a new wave group from the U.K., Grinder, a new country rock group produced by Snuff Garrett, Barbara Pennington, who had a hit disco single in 1977, Glider, a new group headed by Ted Myers of Ultimate Spinach, and the Curtis Brothers, who wrote "Blue Letters," which is in the current Fleetwood Mac hit album.

New acts coming on custom labels distributed by UA include Madeline Peters on Chi-Sound and Vehicle, a Canadian act on Roadshow. Fred Frank of Roadshow later told distributors he has signed Tina Turner, who is already recording an album for him.

He said the greatest hits black gospel series announced earlier by him from the Hob Records catalog which

(Continued on page 20)

DESERT DERVISH Hot Climate Spurs Growth For 4 Stores Of Stan Rice

LOS ANGELES—Stan Rice, founder/owner of the three Record Shops in the Colorado River Mojave Desert area and the new Earth Music Sales One Stop near Santa Cruz, Calif., is typical of youthful entrepreneurs in the industry.

After floundering several years trying to find work he liked that blended with his collegiate chemistry major, he opened his first tiny record/tape shop, Isness, in the Del Mar sector north of San Diego. "The only thing I really liked was music," Rice recalls. Isness Records was successful. "I sold it in 1971 two years after I started it."

After laying out of the industry a year, Rice opened a 200 square foot freestanding downtown store in El Centro near the Mexican border. "The area needed a record shop. I called it The Record Shop. I leased a part of a gift shop. I have since moved twice. Now our El Centro store is 2,500 square feet, also freestanding in the downtown area," Rice explains.

It has since been joined by two mall stores, a 1,200 location in Southgate Mall, Yuma, Ariz., and a similar sized shop in the Indio, Calif. mall.

Yuma houses the 30,000 population mark. El Centro is about 22,000 and Indio is about 20,000. Not exactly your typical thriving metropolis. But Rice aims to do $1.4 million during 1978 in his three stores by doing a maximum turn with minimum inventory.

The stores are doing well enough that Rice currently is solidifying Earth Music Sales in Scotts Valley, Calif., nearby Santa Cruz, which is more than 350 miles north of the northernmost Indio store.

The Scotts Valley operation is a one stop completely independent of the stores which are administered by Bruce Craw, who bases in the El Centro store.

Rice has taken over a 3,000 square foot location in Scotts Valley, half of which he is utilizing as a one-stop. He says he already has 14 accounts.

The three stores in lower California-Arizona desert region buy direct, mostly from one-stops such as Turpak and Brown Distributors, San Diego. Rice feels the one-stops can provide the overnight service best which enables him to work on his maximum turn theory.

The Record Shops are airy with hot LPs and tapes openly displayed for easy self-service. Tape is open. The only accessories carried are record and tape care items.

Each store stocks about 200 current and recent pop singles in depth and about 25 top r&b titles. Rice and Craw are considering adding a top 25 c&w single selection in the future.

LP sales comprise 44% of his album sales, with 8-track doing 35% and cassette 21%. He specials $6.98 LPs at $3.99 and shelves them at $4.98. The $7.98 disks are $4.99 and $5.98. Tape specials at $5.66 and $6.49 on the shelf.

The Record Shops are pop-oriented. Rice estimates each carries less than 100 classical titles. He does not have a fix on the number of other titles carried per store.

Store staff is encouraged to imaginatively create in-store merchandising. Rice says two of the stores placed one-two last year in an Atlantic contest and one store scored in a Warner Bros. point-of-purchase competition.

Craw is studying two locations for new stores. Neither is in the present geographical perimeter now covered by Record Shops. Both stores might be opened in 1978, Rice states.

SPONSORS MARKET STUDY

New Tape Packaging Test By NARM Due In Spring

By DICK NUSSER

NEW YORK—Test marketing of new package designs for tape cartridges and cassettes could get underway via a NARM-sponsored study, as early as late spring.

Probable methodology to be used in the study was outlined here in a meeting Monday (9) involving representatives of leading package manufacturers, including AGI, Queens Litho, Shorewood, Capitol and Ivy Hill.

So far plans call for testing three different box type packages alongside conventionally wrapped and racked tape product. A new rack design, believed to be similar to one developed by Ivy Hill when the company was considering testing tape packs on its own, would be employed in the NARM project.

No cities, stores or rackjobbers have been selected for the market test, with NARM executive vice president Joe Cohen reportedly awaiting feedback from throughout the industry before announcing further plans.

"The question we must answer is: Have we exhausted all the ways of merchandising tape?" asks Cohen. "Then we must see if the benefits of a new design cover its cost." Many tape packagers, he notes, see a need to open tape product to the public at point of sale, putting it on a par with disks, possibly displaying tapes in a manner similar to paperback book racks.

The cost of the study would be shared by NARM, the package suppliers and participating tape manufacturers. One report has the pack-

(Continued on page 146)

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ATLANTIC RECORDS

REVENUES RISE 30%

Warner Record Group Posts $528 Mil In Best Sales Year

LOS ANGELES Topping all prior sales marks, the Warner Communications Inc (WCI) record group saw revenues rise more than 30% in 1977 to an estimated $528 million, from $406 million in fiscal 1976 (Billboard, Feb 26, 1977).

Domestic record/tape sales for the Warner Bros, Elektra/Asylum and Atlantic labels, WEA Corp, the distribution arm in the U.S., and overseas sales for WEA International also achieved solid fourth quarter results.

Domestic label revenues and those for WEA International each gained about 40% to an estimated $187.5 million from $133.9 million the prior year.

No profit figures for the division will be available until parent WCI corporate totals are released within the next few weeks for both the last quarter and full fiscal year. Separate figures also are anticipated for Warner Bros Music.

Putting the last two years back to back, the WCI record group has increased its revenues since 1975 by nearly 70% including a gain of approximately 60% in domestic sales, and nearly doubled volume for WEA International.

"The numbers speak for themselves," comments WCI executive David Horowitz. "Although the entire industry clearly grew rapidly in 1977 WCI continued to outpace the industry, both here and abroad. All three of our domestic labels and every WEA company overseas achieved new highs in 1977."

He also cites the role of WEA Corp in distribution and marketing, noting that the results obtained in 1977 "would not have been possible were it not for the organization created by the late Joel Friedman and ably carried on by the impressive team of executives he assembled.

"The WEA branch organization handled the largest physical volume in the industry's history, with each branch, warehouse and district office playing a key role in the achievements," he said.

The banner year was reflected in the 71 RIAA gold and platinum awards in 1977 including 54 golds (40 albums and 40 singles) and 17 platinum (16 albums and one for Debby Boone's single, "You Light Up My Life").

Among the highlight groups were Fleetwood Mac whose "Rumours" album headed Billboard's Top LP & Tapes chart a record 29 weeks and has a reported eight million unit sales here plus two million abroad, the Eagles, whose "Hotel California" has a reported nearly six million sales here and an estimated more than two million overseas, four debut albums that went platinum, including Foreigner and Shaun Cassidy both more than two million, Debby Boone and Rose Royce.

Established WCI artists reaching new platinum highs in 1977 include Linda Ronstadt with two albums, Rod Stewart, Crosby, Stills & Nash, Jackson Browne, Queen, George Benson, Foghat and Leo Sayer.

Apart from the four debut platinum artists noted earlier other initial successes were scored by Firefall, Slave, Steve Martin, Alan O'Day on the Atlantic-distributed Pacific Records label, AC-DC, Ceritone, Chic, CJ & Co, Detective, Jay Ferguson, Peter Gabriel, Leif Garrett, the Ramones, Carole Bayer Sager, the Sanford-Townsend Band, Stuff and Undisputed Truth.

Repeating past successes with gold albums last year were Abba, Average White Band, Bad Company, Bootsie's Rubber Band, Bread, George Carlin, Doobie Bros, Emerson, Lake & Palmer, Gordon Lightfoot, George Harrison, Manfred Mann's Earth Band, Montrose, Van Morrison, Rolling Stones, Marshall Tucker Band, Yes and Neil Young.

Market Quotations

As of closing January 12 1978

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47¼	36	ABC	7	357	38⅛	37⅜	37⅛	+ ⅛
41⅝	35⅜	American Can	7	43	37¼	36¾	37	— ⅛
11⅞	7⅜	Ampex	10	489	10⅝	10⅜	10⅜	Unch
5⅝	2⅜	Automatic Radio	9	12	2⅞	2⅜	2⅜	— ⅛
28⅜	22½	Beatrice Foods	10	199	23⅝	23½	23½	— ⅛
62⅞	46⅝	CBS	1	205	41⅝	41	47⅝	— ¼
20⅞	7⅝	Columbia Pictures	5	228	15⅝	15½	15½	Unch
15⅝	10⅞	Craig Corp	3	54	10⅝	10⅝	10⅝	— ⅛
48⅞	32⅞	Disney Walt	14	370	37	36⅝	36½	Unch
4	3	EMI	7	4	3½	3⅜	3⅜	Unch
18⅝	10	Gulf + Western	4	829	11⅝	11½	11½	Unch
11⅞	4⅞	Handleman	7	104	10¼	9⅝	10	+ ⅛
5⅞	3	K-tel	7	12	3⅛	3⅛	3⅛	+ ⅛
9¼	5	Lafayette Radio	58	11	5⅞	5⅝	5⅛	+ ⅛
26⅞	21⅝	Matsushita Electronics	9	85	23⅝	23½	23⅝	— ⅛
44½	31	MCA	6	48	35⅝	35⅛	35⅛	+ ⅛
57	45	3M	14	573	46½	48¼	46⅝	+ ⅛
56⅞	33⅝	Motorola	10	66	36	35¼	35⅛	— ⅛
36	26⅞	North American Philips	6	5	26⅝	26⅝	26⅝	Unch
17¼	9⅝	Pioneer Electronics	6	1	11¼	11⅛	11⅛	Unch
9⅝	5⅝	Playboy	15	24	7⅛	7	7⅛	+ ⅛
32	22⅝	RCA	7	721	23⅝	22⅞	23	+ ⅛
10⅝	8⅝	Sony	11	350	7⅝	7⅛	7⅝	+ ⅛
22⅝	12⅝	Superscope	7	13	12⅝	12⅞	12⅝	+ ⅛
47½	31	Tandy	7	247	30⅛	29⅞	30⅛	+ ⅛
7⅛	4⅛	Telecor	6	29	6	5⅞	6	+ ⅛
3⅝	1⅞	Telex	7	89	2⅛	2⅛	2⅛	Unch
4⅞	1⅝	Tenna	10	68	2⅛	1⅞	2⅛	+ ⅛
16⅞	13⅛	Transamerica	6	393	13⅝	13⅝	13⅝	+ ⅛
26⅝	9⅞	20th Century	4	394	22⅛	21⅝	21⅝	+ ⅛
34	25	Warner Communications	6	96	30¼	29⅞	29⅞	— ⅝
28	12⅝	Zenith	17	648	13¼	13⅛	13¼	Unch

OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	54	—	3⅛	4
First Artists Prod	3	32	4⅞	5⅜
Gates Learjet	4	6	9	9¼
GRT	5	54	2	2⅜
Goody Sam	3	3	5¼	6
Integrity Ent	3	38	1⅞	2⅛

OVER THE COUNTER	P-E	Sales	Bid	Ask
Koss Corp	5	—	3¼	3¼
Kustom Elec	7		2	2⅞
M Josephson	9	22	12⅝	13
Memorex	7	143	27⅝	27⅞
Orrox Corp	—	172	⅝	1
Recoton	4	—	2⅜	2⅞
Schwartz Bros	10	—	1⅝	2⅜

Over-the-Counter prices shown may or may not represent actual transactions. Rather they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb Rhoades & Co. Inc. 9440 Santa Monica Blvd. Beverly Hills Calif 90210, 213-273-7711 member of the New York Stock Exchange Inc.

2 CBS Meetings

• Continued from page 3

Jack Craigo, senior vice president and general manager, marketing and Paul Smith, vice president, marketing branch distribution.

The CBS International confab will be attended by representatives of affiliates in Argentina, Mexico, Costa Rica, Venezuela, Peru and Colombia, among others. All sessions will be conducted in Spanish, with English translations made available.

COTTON CLUB OPEN AGAIN

By ROBERT FORD JR

NEW YORK With the crumbling West Side highway towering over it on one side and the decrepit Broadway IRT looming above the other, a little splotch of elegance has come to Harlem in the reincarnation of the legendary Cotton Club.

The new club, which opened Thursday (12), is an attempt to bring back the glory days of Harlem. Cotton Club owners Geraldine Rhodes and Beatrice Dunbar are making every effort to recreate the ambience of the original night spot.

The original Cotton Club excluded blacks as it presented the best of Harlem's entertainers to the cream of Manhattan society back in the prohibition era.

(Continued on page 69)

Publisher Opens

LOS ANGELES Mike Francis Music Publications has opened its new offices at 2276 Highbury Ave, Los Angeles 90032.

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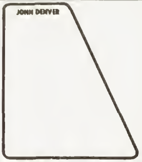

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Anaheim NAMM Blends Print Music And Audio Units

Publishers Predicting Booming Sales

By GERRY WOOD

NASHVILLE—Preparing to show its wares at the NAMM convention in Anaheim, Friday (20) the print music industry, buoyed by impressive early first quarter success, predicts record-breaking sales and profits for 1978.

New promotions, new lines and increased market penetration will pave the way for the biggest year in the history of printed music, according to industry leaders.

"We hope to double our volume," says Joe Carlton, director of Almo Publications, Los Angeles, an affiliate of A&M Records. Carlton predicts a concurrent upsurge in international business which represents about 15% of the firm's $4-$5 million business at retail.

The firm has expanded to 22 employes from the two who were with it when it opened only 18 months ago. The sales staff recently boosted to a total of six.

"This is the hottest season we've ever had," exudes Carlton, pointing to some figures that would make many record company executives enviable, especially considering the minuscule return rate in the printed music industry.

The "Kiss Alive, II" folio could be the biggest in Almo's history, selling an estimated 30,000 copies within a one week period. Sheet music long believed on the way out, is also showing remarkable resiliency, says Carlton. He points to Randy Newman's "Short People" and its sales of 20,000 sheets during the past two weeks.

Besides Newman, Almo exclusively represents Casablanca's roster and Earth, Wind & Fire, among other hot properties. With its band and choral line, Almo is breaking into the educational area with educational books "going rapid fire."

Jazz books and text books are another growing line, notes Carlton. Almo is presently selling its materials to more than 3,000 different accounts.

"This year has started off heavier than any other I can recall in eight years in this business," remarks Steve Spooner, director of sales, advertising and media for Warner Bros. Publications, New York.

WB's lead item for early 1978 looks like "Saturday Night Fever," reports Spooner. The 96-page songbook retailing for $7.95, contains 16 songs, all the music from the entire movie, along with eight pages of color photos from the show and 12 pages of black and white photos.

"It looks like one of the biggest books of the year," beams Spooner.

To boost the "Saturday Night Fever" songbook, Warner Bros. Publications is distributing 5,000 special four-color posters—the first time the firm has used four-color posters for promotion. "Saturday Night Fever Now A Songbook" proclaims the posters to be used for in-store advertising for dealers.

WB is also supplying distributors with 50,000 bulletins highlighting the songbook, and some 4,000 dealers in the U.S. are receiving special flyers advertising it.

Big 3 Music Corp., New York, reports its biggest year in history with 1977 sales exceeding $6 million. Big 3 is looking for a 10%-15% increase this year, based on its track record and early first quarter sales.

"We're geared for expansion and are planning some acquisitions," advises Herman Steiger, vice president of the Big 3 print division. "The growth of the print business is breaking wide open."

Reasons for Steiger's optimism include the rising standard of living and the profile of the average American as a "highly cultured and well motivated individual with more leisure time." Another reason is the greater promotional effort to reach the consumer.

Steiger expects an increasing amount of firms to enter the print business because of its steady growth and he cites the recent entry of CBS into the print field through its publishing operation April/Blackwood (Billboard, Jan. 7, 1978). Big 3 formerly handled the April/Blackwood catalog.

High prices of songbooks and low returns also draw favorable business attention to the print music field, says Steiger. "Our returns don't exceed 5% each year, and if a distributor returns near 10%, we quit doing business with him."

Indicative of the profit levels are Big 3's Jim Croce personality books, the firm's biggest seller at $4-$5 and $7.95. The four-book series has sold more than 500,000 books, plus sheets, band and choral arrangements.

"The price of songbooks are almost to the price of record albums," notes Steiger.

With 1977 sales up 20% over the year before, Big 3 paid royalties in excess of $1,250,000. The royalty coffers should grow larger this year as Elvis Presley sales continue to skyrocket.

Big 3 just came out with a Presley inspirational book, "Elvis Presley Songs Of Inspiration." High sales are expected for "Elvis Presley In Concert," and final plans are being formulated for a television promotion package featuring 120 Presley songs. Big 3 hopes the tv-promoted item will go beyond 100,000 in sales.

The most impressive Presley package is a giant two volume Presley anthology with some 300 pages in each volume. The high quality, gold-embossed set is expected to include up to 90% of Presley's songs. The price will probably be $14.95 for a volume, or $29 for the two-package set.

An extensive campaign is planned for the ultimate Presley package which is expected to be ready within 90 days. It'll be made available to mail-order houses, the music store trade and bookstores. The latter is a new sales frontier being exploited by an increasing amount of publishing companies.

The educational market has been a good one for Big 3. "Gonna Fly Now" from "Rocky" has generated some $500,000 in sales, with equally high 1978 earnings expected on it from the educational market. For marching bands alone, the tune sold at a pace of 13,500 at $10 each.

Though Big 3 has an 86,000 square foot warehouse in New Jersey, last year was the first time the company fell behind 30 days in orders. It's a happy problem to solve, believes Steiger.

Expansion into the gospel market, stronger country efforts and a new involvement with jazz are all on the agenda for Big 3. And, for the first time since increasing in price to $1.50 a few years ago, sheets showed an increase in sales during 1977. "There'll be a revival in buying sheets," says Steiger, pointing to the higher costs of songbooks as a reason.

Top Big 3 sellers include Barry Manilow, Janis Ian, "Annie," Electric Light Orchestra, Paul McCartney, Queen and Kris Kristofferson.

The Benson Publishing operation in Nashville has been concentrating on Christian retail bookstores for its contemporary artists such as Reba Rambo Gardner, Dallas Holmes and Lanny Wolfe.

"We're seeing real success in one new market we jumped into," comments Mike Cowan, comptroller of Benson. "We're combining 100 song titles, putting them in a spiral bound book and selling them for $7 [illegible]"

Four of the books are on the market, and all are expected to surpass 100,000 in sales. "100 Heartwarming Favorites" went over the 100,000 figure after selling more than 50,000 copies last year," Cowan claims.

Electronics Field Blankets Pro & Semi-Pro Markets

By JIM McCULLAUGH

LOS ANGELES—Professional and semi-pro audio is expected to grab a huge spotlight with new and upgraded equipment and programs at the National Assn. of Music Merchants (NAMM) 1978 Western Market exposition beginning Friday (20) at the Disneyland Hotel and Convention Complex in suburban Anaheim.

One historic audio highlight will be the first-ever presentation by CAMEO (Creative Audio and Music Electronics Organization) at a special Friday luncheon inside the specially erected NAMM tent adjacent to the Convention Complex.

David Schulman of the Chicago law firm of Schulman, Silverman & Kreiter Ltd., pro tem executive director of the newly formed trade association for the expanding pro and semi-pro audio and music communities (Billboard, Dec. 17, 1977), will talk to NAMM members and attendees.

Schulman's remarks come two days after a special CAMEO meeting where initial programs are expected to be enacted.

CAMEO pro tem board of directors representing AKG, BGW, dbx, MXR, Phase Linear, Tapco and TEAC Tascam will also be in attendance.

The group was formed in Chicago with the original intention of developing participating programs for its members, dealers and consumers, to *(Continued on page 50)*

PACT DUE SOON

Jimmy's And Creditors Near Financial Harmony

By ED KELLEHER

NEW YORK—Jimmy's Music World and its major creditors are reported close to a financial accord.

The pact between the erstwhile lowballing record chain and its top dozen creditors is expected during the next several weeks. It will include terms by which Jimmy's and its [illegible] company, Sutton Distributors, can pay off a portion of the more than $5 million debt incurred when both companies filed for Chapter 11 bankruptcy status last [illegible].

According to sources close to the [illegible] figures [illegible] Most [illegible] block [illegible] which the [illegible] will be reimbursed with the [illegible]

Once reached, the pact will then [illegible] to the [illegible] creditors [illegible] A majority [illegible] in order to [illegible] the terms of the agreement.

Next step in the Jimmy's [illegible] will be a Jan. 31 hearing before Judge John [illegible] in U.S. District Court. At that time, Jimmy's and Sutton are required to present a progress report on their financial status.

Almost [illegible] by the creditor negotiations is the fact that Jimmy's still operates three retail outlets: its flagship Fifth Ave. store, Hackensack, N.J., and Roosevelt Ave., Long Island. At present, it is not known how long these outlets will continue in business.

Apex-Martin To Retain Autonomy, Weiss Says

NEW YORK—Apex-Martin, the New Jersey distributor recently acquired by Sam Weiss of Win Records here, will remain an autonomous operation geared to beefing up [illegible] one-stop [illegible] rack operation [illegible] the Garden State, Weiss [illegible].

Terms of the acquisition were not disclosed, although Weiss jokingly claims he "inherited it" from previous owners Jerry Cohen and Joe Martin. "I own all the stock," Weiss states. Sol Cohen, a business associate of Weiss, becomes Apex-Martin's new president. Cohen remains as an officer of the firm. Martin has reportedly retired to Florida.

Apex-Martin's clients include the Korvettes and Two Guys chains.

Butterfly Blending Disco, Modern Pop

LOS ANGELES—Butterfly Records, eight months old, is seeking its niche in the market with a product blend of 50% disco and the remainder contemporary pop.

A. J. Cervantes is the company's 28-year-old president and his key acts are Saint Tropez, Cheryl Dilcher, P.J. & Bobby, THP Orchestra, Tuxedo Junction, Dick Saint Nicholas and Michael Cruz.

Working with Cervantes are Nancy Sain, label vice president and general manager and Fred Ruppert, promotion chieftain.

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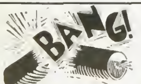

This list is subject to change without notice

TITLE	ARTIST	NO	LIST PRICE	NET COST
CRYSTAL GAYLE		LA 771	$6.98	$2.35
ROCK & ROLL ANIMAL		APL1 0472	..	
ENCOUNTERS OF EVERY KIND	MECO	MNLP8004	$7.98	$2.95
IN CITY DREAMS	ROBIN TROWER	CHR 1148	..	
CSN	CROSBY, STILLS & NASH	SD 19104	..	
THE STRANGER	BILLY JOEL	JC 34987	..	
BOSTON		JE 34188	..	
FOREIGNER		SD 19109	..	
GREATEST HITS ETC	PAUL SIMON	[illegible]	..	
JT	JAMES TAYLOR	JC 34811	..	
CAT SCRATCH FEVER	TED NUGENT	JE 34700	..	
DRAW THE LINE	AEROSMITH	JC 34856	..	
POINT OF KNOW RETURN	KANSAS	JZ 34929	..	
BROKEN BLOSSOM	BETTE MIDLER	SD 19151	..	
CHIC		[illegible]	..	
CERRONE 3		[illegible]	..	
DOWN 2 THEN LEFT	BOZ SCAGGS	JC 34729	..	
AMERICA LIVE		[illegible]	..	
REPEAT BEST OF JETHRO TULL VOL II		CHR 1135	..	
AJA	STEELY DAN	AB 1006	..	
CROSBY NASH LIVE		AB 1042	..	
CLOSE ENCOUNTERS	SOUNDTRACK	[illegible]	$8.98	$4.45
MOONFLOWER	SANTANA	[illegible] 34914	$9.98	$4.95
SECONDS OUT	GENESIS	[illegible]	$11.98	$5.95
OUT OF THE BLUE	ELO	LA [illegible]	..	
KISS ALIVE II		NB [illegible]	..	
LIVE AND LET LIVE	10 CC	[illegible]	..	
LOOKING BACK	STEVIE WONDER	MOT 804	$11.98	$8.10
SATURDAY NIGHT FEVER	SOUNDTRACK	RS 4001	$12.98	$6.60

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C'right Tribunal Considers Adversary Type Hearings

By MILDRED HALL

WASHINGTON The Copyright Royalty Tribunal hearings on compulsory licensing rates for music use by non-commercial broadcasters may launch a new adversary type of proceedings, startlingly new to copyright lobbyists accustomed to traditional Hill hearings.

The opening hearings have been postponed from Jan. 30 to March 7, 1978, at the request of ASCAP and the Public Broadcast Service (PBS), the only interests testifying on those days, and will probably run through March 10. Tribunal chairman Thomas Brennan believes

Chairman Brennan says the commissioners are "considering an adversary approach" that will allow each side to select its own witnesses and cross-examine witnesses of the opposition during hearing sessions.

If the commissioners decide to adopt this method, and it works, the Tribunal could use this procedure for all of its future hearings, chairman Brennan says.

It would be a revolutionary departure from the customary congressional committee style of having first one side, then the other, deliver testimony and make claims with questioning coming only from members of the hearing panel.

The Tribunal chairman expects the public broadcast licensing hearings to be lengthy. The commissioners must decide the statutory royalty rates for non-commercial broadcasters, under the new law, as well as review them periodically. Music licensors and non-commercial broadcasters can bypass the statutory rates by reaching voluntary negotiated agreements.

At present licensors BMI and SESAC together with the Harry Fox office are reportedly "hoping" to reach such agreements with the public broadcasters. But as yet there is nothing actually signed. Tribunal chairman Brennan points out. Failure to reach agreement could mean many more days of hearings for the Tribunal.

Also many college radio stations are not represented by either PBS or the National Public Radio Service, which are programming entities for larger non-commercial ts and radio stations

The campus stations have smaller budgets and staffs, and would want to be heard on rates They are presently trying for voluntary agreements with the music licensors, which may or may not be reached

Tribunal chairman Brennan sees as a "deeper" the issue of record-keeping required of the public broadcasters to enable music copyright owners to see what use is being made of their materials

It will be the Tribunal's job to provide regulations on this controversial aspect, the kind that has given the Copyright Office so many headaches in its past months of rulemaking on information required for its records (Billboard, Jan 7 1978)

Platinum Albums Increase 84% In '77; Gold LPs, 23%

By PAUL GREEN

LOS ANGELES There was an 84% increase in the number of albums certified platinum in 1977 as compared with 1976, and a 23% increase in the number of gold LPs

RIAA certified the same number of gold singles in 1977 as in the preceding year (55), and nearly as many platinum singles (three versus four in 1976)

There were 183 gold albums in 1977, up from 149 the previous year, and 68 platinum LPs, up from 37 the year before

Some increase in the number of platinum albums was expected, as the first platinum LPs ever certified until Feb 24, 1976, whereas the 1977 certifications began at the beginning of January

But most of this whopping 84% jump is due to the industry's dramatic sales spurt in the closing months of the year recently ended Between Jan 1 and Aug 1 1977 there were only 22 platinum LP certifications, with the final 46 coming in the last five months of the year There were as many platinum LPs awarded between Nov 21 and Dec 28 as in the first seven months of the year

Kiss and the late Elvis Presley earned the most platinum albums in 1977 three Artists receiving two platinum LPs were Barry Manilow Linda Ronstadt, Barbra Streisand Kansas, Ted Nugent, Shaun Cassidy, Neil Diamond, James Taylor and Bob Seger

CBS emerged with 20 platinum LPs in 1977, including 11 on Columbia four on Epic, two on Kirshner and one each on Philadelphia International, T-Neck and Portrait

WEA had 16 LPs in 1977 which sold more than one million units, including five on Warner Bros three on Warner Curb, one each on Whitfield and Reprise, one on Elektra, three on Asylum and two on Atlantic

Capitol is next for 1977 with five platinum LPs, followed by A&M ABC and RCA, each with four, and Casablanca, MCA and United Artists, each with three (One of UA's platinum LPs was on UA Jet)

Arista and 20th Century had two platinum LPs Janis and RSO each scored one

Presley and Kiss the top platinum recipients also received more gold albums than any other artists last year, with seven and five citations respectively

Somewhat surprisingly, the Bay City Rollers are next with four gold LPs, followed by Waylon Jennings, Kansas and Rush, each with three

Artists receiving two gold LPs in 1977 include the Beatles, the Blackbirds, the Captain & Tennille, Shaun Cassidy Natalie Cole John Denver, Neil Diamond, Emerson Lake & Palmer the Emotions George Harrison, Dan Fogelberg and Foghat

The remaining acts to have two LPs reach the 500,000 sales mark were the Steve Miller Band Queen Kenny Rogers, Styx, Donna Summer, Supertramp, Marshall Tucker Band War Johnny "Guitar" Watson and ZZ Top

While CBS edged WEA 20 to 16 in the number of platinum LP certifications WEA beat CBS 40 to 38 in the number of gold album citations

(Continued on page 22)

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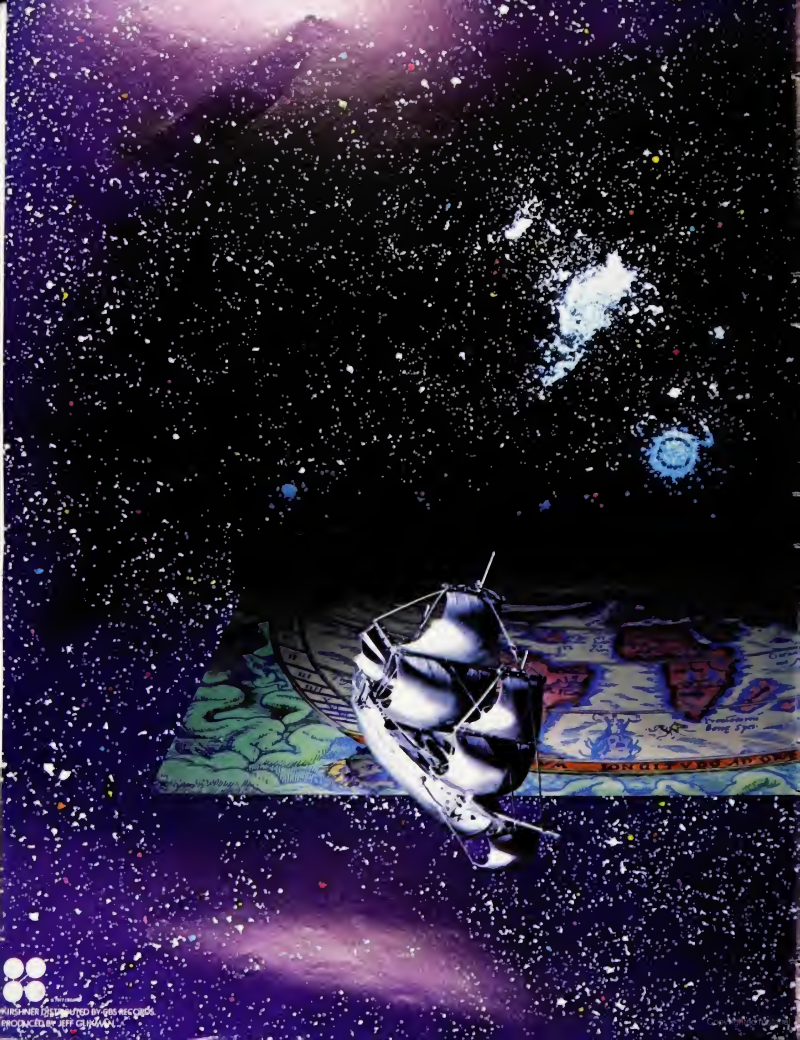
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20th Annual Grammy Awards Final Nominations

RECORD OF THE YEAR
(Grammys to the artist & producer)
Blue Bayou—Linda Ronstadt Asylum producer Peter Asher **Don't It Make My Brown Eyes Blue**—Crystal Gayle UA producer Allen Reynolds **Hotel California**—Eagles Asylum producer Bill Szymczyk **Love Theme From A Star Is Born**—Barbra Streisand Columbia producers Barbra Streisand Phil Ramone **You Light Up My Life**—Debby Boone Warner Bros. Curb producer Joe Brooks

ALBUM OF THE YEAR
(Grammys to the artist & producer)
Aja—Steely Dan ABC producer Gary Katz **Hotel California**—Eagles Asylum producer Bill Szymczyk **JT**—James Taylor Columbia producer Peter Asher **Rumours**—Fleetwood Mac WB producers Fleetwood Mac, Richard Dashut Ken Caillat **Star Wars**—The London Symphony Orchestra, John Williams conductor 20th Century producer George Lucas

SONG OF THE YEAR
(A songwriter's award)
Don't It Make My Brown Eyes Blue—Richard Leigh **Hotel California**—Don Felder Don Henley Glenn Frey **Love Theme From A Star Is Born (Evergreen)**—Barbra Streisand Paul Williams **Nobody Does It Better**—Marvin Hamlisch Carole Bayer Sager **Southern Nights**—Allen Toussaint **You Light Up My Life**—Joe Brooks

BEST NEW ARTIST OF THE YEAR
Stephen Bishop—ABC **Debby Boone**—WB Curb **Shaun Cassidy**—WB Curb **Foreigner**—Atlantic **Andy Gibb**—RSO

BEST POP VOCAL PERFORMANCE, FEMALE
Blue Bayou—Linda Ronstadt Asylum **Here You Come Again**—Dolly Parton RCA **Love Theme From A Star Is Born (Evergreen)**—Barbra Streisand Columbia **Nobody Does It Better**—Carly Simon Elektra **You Light Up My Life**—Debby Boone WB Curb

BEST POP VOCAL PERFORMANCE, MALE
After The Lovin'—Engelbert Humperdinck Epic **Handy Man**—James Taylor Columbia **I Just Want To Be Your Everything**—Andy Gibb RSO **On And On**—Stephen Bishop ABC **When I Need You**—Leo Sayer WB

BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS
Aja—Steely Dan ABC **CSN**—Crosby Stills & Nash Atlantic **Hotel California**—Eagles Asylum **How Deep Is Your Love**—Bee Gees RSO **Rumours**—Fleetwood Mac WB

BEST POP INSTRUMENTAL PERFORMANCE
Gonna Fly Now (Theme From "Rocky")—Bill Conti UA **Gonna Fly Now (Theme From "Rocky")**—Maynard Ferguson Columbia **Nadia's Theme (The Young And The Restless)**—Barry DeVorzon Arista **Star Wars**—London Symphony Orchestra John Williams 20th Century **Star Wars Theme Cantina Band**—Meco Casablanca

RHYTHM & BLUES FIELD

BEST R & B VOCAL PERFORMANCE, FEMALE
Break It To Me Gently—Aretha Franklin Atlantic **Don't Leave Me This Way**—Thelma Houston Motown **I Believe You**—Dorothy Moore Malaco **I've Got Love On My Mind**—Natalie Cole Capitol **Your Love Is So Good For Me**—Diana Ross Motown

BEST R & B VOCAL PERFORMANCE, MALE
Ain't Gonna Bump No More (With No Big Fat Woman)—Joe Tex Epic **Got To Give It Up (Part I)**—Marvin Gaye Motown **It's Just A Matter Of Time**—B B King ABC **A Real Mother For Ya**—Johnny Guitar Watson DJM **Unmistakably Lou**—Lou Rawls PIR/Epic

BEST R & B VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS
Ask Rufus—Rufus featuring Chaka Khan ABC **Baby Don't Change Your Mind**—Gladys Knight & the Pips Buddah **Best Of My Love**—Emotions Columbia **Boogie Nights**—Heatwave Epic **Easy**—Commodores Motown

BEST R & B INSTRUMENTAL PERFORMANCE
Funky Sea, Funky Dew—Brecker Brothers Arista **Getaway**—Salsoul Orchestra Salsoul **More Stuff**—Stuff WB **Q**—Brothers Johnson A&M **Unfinished Business**—The Blackbyrds Fantasy

BEST RHYTHM & BLUES SONG
(A songwriter's award)
Best Of My Love—Maurice White Al McKay **Brick House**—Milan Williams Walter Orange Thomas McClary William King Lionel Richie Ronald LaPread **Don't Leave Me This Way**—Kenny Gamble Leon Huff Carry Gilbert **Easy**—Lionel Richie **You Make Me Feel Like Dancing**—Leo Sayer Vini Poncia

COUNTRY FIELD

BEST COUNTRY VOCAL PERFORMANCE, FEMALE
After The Lovin'—Barbara Mandrell ABC/Dot **Don't It Make My Brown Eyes Blue**—Crystal Gayle UA **Making Believe**—Emmylou Harris WB **What're You Doing Tonight**—Janie Fricke Columbia **(Your Love Has Lifted Me) Higher & Higher**—Dolly Parton RCA

BEST COUNTRY VOCAL PERFORMANCE, MALE
I Don't Wanna Cry—Larry Gatlin Monument **It Was Almost Like A Song**—Ronnie Milsap RCA **Lucille**—Kenny Rogers UA **Luckenbach, Texas**—Waylon Jennings RCA **Mr. Bojangles**—Jerry Jeff Walker MCA

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP
Dynamic Duo—Loretta Lynn Conway Twitty MCA **Heaven's Just A Sin Away**—The Kendalls Ovation **Near You**—George Jones Tammy Wynette Epic **The Wheel**—Asleep At The Wheel Capitol **Y'All Come Back Saloon**—Oak Ridge Boys ABC/Dot

BEST COUNTRY INSTRUMENTAL PERFORMANCE
Chet, Floyd & Danny—Chet Atkins Floyd Cramer Danny Davis RCA **Country Instrumentalist Of The Year**—Hargus "Pig" Robbins Elektra **Me & My Guitar**—Chet Atkins RCA **Ragtime Annie**—Asleep At The Wheel Capitol **West Bound And Down**—Jerry Reed MCA

BEST COUNTRY SONG
(A songwriter's award)
Desperado—Glenn Frey Don Henley **Don't It Make My Brown Eyes Blue**—Richard Leigh **It Was Almost Like A Song**—Archie Jordan Hal David **Lucille**—Roger Bowling Hal Bynum **Luckenbach, Texas**—Bobby Emmons Chips Moman

JAZZ FIELD

BEST JAZZ VOCAL PERFORMANCE
Amoroso—Joao Gilberto WB **Carmen McRae At The Great American Music Hall**—Carmen McRae Blue Note UA **Helen Merrill—John Lewis**—Helen Merrill Mercury **Kral Space**—Irene Kral Catalyst **Look To The Rainbow**—Al Jarreau WB

BEST JAZZ INSTRUMENTAL PERFORMANCE SOLOIST
Afro Blue Impressions—John Coltrane Pablo **'Bop Redux**—Hank Jones Muse **The Giants**—Oscar Peterson Pablo **Heavy Weather**—Jaco Pastorius Columbia **The Phil Woods Six—Live From The Showboat**—Phil Woods RCA

BEST JAZZ INSTRUMENTAL PERFORMANCE GROUP
Afro Blue Impressions—John Coltrane Pablo **Eclypso**—Tommy Flanagan Trio Inner City **Homecoming—Live At Village Vanguard**—Dexter Gordon Columbia **Mel Lewis & Friends**—Mel Lewis Horizon A&M **The Phil Woods Six—Live From The Showboat**—Phil Woods RCA

BEST JAZZ INSTRUMENTAL PERFORMANCE BIG BAND
Buddy Rich Plays And Plays And Plays—Buddy Rich RCA **The 40th Anniversary, Carnegie Hall Concert**—Woody Herman RCA **Lab '76**—No. Texas State Univ. Lab Band NTSU Lab Jazz **Prime Time**—Count Basie and His Orchestra Pablo **Road Time**—Toshiko Akiyoshi Lew Tabackin Big Band RCA

INSPIRATIONAL & GOSPEL FIELD

BEST GOSPEL PERFORMANCE, CONTEMPORARY OR INSPIRATIONAL
Adam Again—Michael Omartian Myrrh Word **Hart And Soul**—Larry Hart & The Soul Singers Genesis **Mirror**—Evie Tornquist Word **More, From The Astonishing, Outrageous, Amazing, Incredible, Unbelievable Gary S. Paxton**—Gary S Paxton New Pax **Reba/Lady**—Reba Rambo Gardner Greentree **Sail On**—Imperials Dayspring Word

BEST GOSPEL PERFORMANCE, TRADITIONAL
Bill Gaither Songs—Blackwood Brothers Skylite **Cornerstone**—The Speers Heartwarming **Have A Little Talk With Jesus**—Oak Ridge Boys Rockland Rd **Naturally**—The Rambos Heartwarming **Then And Now**—The Cathedral Quartet Canaan **Till He Comes**—The Lefevres Canaan

BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY
Born Again—Jessy Dixon Light **God Is Not Dead**—Mighty Clouds of Joy ABC **He Is King**—Danniebelle Light **More**—Larnelle Harris Word **Wonderful!**—Edwin Hawkins & The Edwin Hawkins Singers Birthright

BEST SOUL GOSPEL PERFORMANCE, TRADITIONAL
I'm Just Another Soldier—Five Blind Boys of Mississippi Jewel **James Cleveland Live At Carnegie Hall**—James Cleveland Savoy **The Lord Is My Life**—James Cleveland & The Greater Metropolitan Church of Christ Choir Savoy **Satisfaction Guaranteed**—Rev. Cleavant Derricks & Family Canaan **Stand Up For Jesus**—The Savannah Choir and Rev Isaac Douglas Creed

BEST INSPIRATIONAL PERFORMANCE
Home Where I Belong—B J Thomas Myrrh Word **How Great Thou Art**—Ray Price Word **Oh Lord, Come By Here**—Quincy Jones featuring James Cleveland cond The Wattsline Choir A&M **Tell All The World About Love**—Carol Lawrence Word **Your Arms Too Short To Box With God**—Original Cast Album ABC

ETHNIC/TRADITIONAL/LATIN FIELDS

BEST ETHNIC/TRADITIONAL RECORDING
Blues Hit Big Town—Junior Wells Delmark **Hard Again**—Muddy Waters Blue Sky/CBS **Right Place, Wrong Time**—Otis Rush Bullfrog **Things That I Used To Do**—Joe Turner Pablo **What Happened To My Blues**—Willie Dixon Ovation

BEST LATIN RECORDING
Dawn—Mongo Santamaria Vaya **Fireworks**—Machito Orch with Lalo Rodriguez Coco **La Leyenda**—Tito Puente Tico/Fania **Muy Amigos/Close Friends**—Eydie Gorme & Danny Rivera Gala/Coco **Tomorrow Barretto Live**—Ray Barretto Band Atlantic

CHILDREN'S, COMEDY, SPOKEN FIELDS

BEST RECORDING FOR CHILDREN
Aren't You Glad You're You—Sesame St. Cast Sesame St **A Charlie Brown Christmas**—Various Charlie Brown **Dope! The Dope Korg's Last Stand**—producer Arthur Morrison (Lily Tomlin Billie Jean King Muhammad Ali President Jimmy Carter) Cornucopia **Russell Hoban The Mouse And His Child**—Read by Peter Ustinov Caedmon **The Sesame Street Fairy Tale Album**—Jim Henson's Muppets Sesame St

BEST COMEDY RECORDING
Are You Serious???—Richard Pryor Laff **The Ernie Kovacs Album**—Ernie Kovacs Columbia **Let's Get Small**—Steve Martin WB **On The Road**—George Carlin Little David **Saturday Night Live**—NBC *Saturday Night Live Cast* Arista

BEST SPOKEN WORD RECORDING
Alex Haley Tells The Story Of His Search For Roots—Alex Haley WB **The Belle Of Amherst**—Julie Harris Credo **For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf**—Ntozake Shange original Buddah **J.R.R. Tolkien, The Silmarillion Of Beren And Luthien**—Read by Christopher Tolkien Caedmon **The Truman Tapes**—Harry S Truman Ben Gradus Caedmon

COMPOSING FIELD

BEST INSTRUMENTAL COMPOSITION
Birdland—composer Joe Zawinul **Bond '77/James Bond Theme**—composer Marvin Hamlisch **Gonna Fly Now (Theme From "Rocky")**—composers Bill Conti Carol Connors Ayn Robbins **Main Title From Star Wars**—composer John Williams **"Roots" Medley (Motherland Roots Mural Theme)**—composers Quincy Jones Gerald Fried

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
Rocky—composer Bill Conti UA **The Spy Who Loved Me**—composer Marvin Hamlisch UA **A Star Is Born**—composers Kenny Ascher Alan & Marilyn Bergman Rupert Holmes Leon Russell Barbra Streisand Donna Weiss Paul Williams Columbia **Star Wars**—composer John Williams 20th Century **You Light Up My Life**—composer Joe Brooks Arista

BEST CAST SHOW ALBUM
Annie—composers Charles Strouse Martin Charnin producers Larry Morton Charles Strouse Columbia **Guys And Dolls**—composer Frank Loesser producer William Goldstein Motown **I Love My Wife**—composers Cy Coleman Michael Stewart producer Cy Coleman Atlantic **Starting Here, Starting Now**—composers Richard Maltby Jr. David Shire producer Jay David Saks RCA **Your Arm's Too Short To Box With God**—composers Micki Grant Alex Bradford producer Esmond Edwards ABC

BEST INSTRUMENTAL ARRANGEMENT
Free As The Wind (The Crusaders)—arranger Crusaders ABC **Musicmagic (Return To Forever)**—arranger Chick Corea Columbia **Nadia's Theme (The Young And The Restless)**—(Barry DeVorzon) arrangers Harry Betts Barry DeVorzon Perry Botkin Jr. Arista **Roots Mural Theme**—(Quincy Jones) arranger Herb Spencer A&M **Scheherazade**—(Hubert Laws) arranger Bob James CTI

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)
Besame Mucho—(Joao Gilberto) arranger Claus Ogerman WB **Calling Occupants Of Interplanetary Craft**—(Carpenters) arranger Richard Carpenter A&M **The Devil Is A Liar**—(Seawind) arrangers Seawind CTI **Love Theme From A Star Is Born (Evergreen)**—(Barbra Streisand) arranger Ian Freebairn Smith Columbia **Nature Boy**—(George Benson) arranger Claus Ogerman WB

BEST ARRANGEMENT FOR VOICES
All You Do Is Dial—(Heatwave) Heatwave Epic **Baby, I'll Give It To You**—(Seals & Crofts) Gene Page WB **Go Your Own Way**—(Fleetwood Mac) Fleetwood Mac WB **New Kid In Town**—(Eagles) Eagles Asylum **Oh Lord, Come By Here**—(Quincy Jones) Quincy Jones James Cleveland John Mandel A&M

BEST ENGINEERED RECORDING
(Non-classical)
Aja—(Steely Dan) Roger Nichols Elliot Scheiner Bill Schnee Al Schmitt ABC **Discovered Again!**—(Dave Grusin) Bill Schnee Sheffield Lab **JT**—(James Taylor) Val Garay Columbia **Rumours**—(Fleetwood Mac) Ken Caillat Richard Dashut WB **Simple Dreams**—(Linda Ronstadt) Val Garay Asylum

BEST ALBUM PACKAGE
(An art director's award)
Color As A Way Of Life—(Lou Donaldson) Abie Sussman Bob Defrin Cotillion **Ginseng Woman**—(Eric Gale) Paula Scher Columbia **Hejira**—(Joni Mitchell) Glen Christensen Asylum **Love Notes**—(Ramsey Lewis) John Berg Columbia **Simple Dreams**—(Linda Ronstadt) Kosh Asylum **Singin'**—(Melissa Manchester) Kosh Arista **Wings Over America**—(Wings) MPL Hipgnosis Capitol **Yardbirds Favorites**—(Yardbirds) Paula Scher Epic

BEST ALBUM NOTES
(An annotator's award)
Bing Crosby A Legendary Performer—George T Simon RCA **Guy Lombardo A Legendary Performer**—George T Simon RCA **Jefferson Airplane—Flight Log**—Jefferson Airplane) Patrick Snyder Grunt/RCA **The Lester Young Story Vol. 1**—Michael Brooks Columbia **Stormy Blues**—(Billie Holiday) Chris Albertson Verve/Polydor

BEST PRODUCER OF THE YEAR
Peter Asher, The Bee Gees, Albhy Galuten & Karl Richardson, Kenneth Gamble & Leon Huff, Richard Perry, Bill Szymczyk

CLASSICAL FIELD

ALBUM OF THE YEAR—CLASSICAL
(Grammys to the artist and producer. Certificates to the engineer)
Concert Of The Century—Recorded Live at Carnegie Hall May 18 1976 Leonard Bernstein Vladimir Horowitz Isaac Stern Mstislav Rostropovich Dietrich Fischer Dieskau Yehudi Menuhin Lyndon Woodside Columbia producer Thomas Frost **Gershwin Porgy & Bess**—John De Main cond Houston Grand Opera Principal Solos Dale Smith Shakesnider Lane Brice Smalls RCA producer Thomas Z Shepard **Haydn Orlando Paladino**—Antal Dorati cond Orchestre de Chambre de Lausanne Principal Solos Auger Ameling Killebrew Ahnsjo Luxon Trimarchi Shirley Philips **Mahler Symphony No 9 In D Major**—Carlo Maria Giulini cond Chicago Symphony DG producer Gunther Breest **Parkening And The Guitar**—Christopher Parkening Angel producer Patti Laursen **Ravel Bolero and Debussy La Mer & Apres Midi D'un Faune**—Sir Georg Solti cond Chicago Symphony London producer Ray Minshull

BEST CLASSICAL ORCHESTRAL PERFORMANCE
(Grammys to the conductor and producer. Certificates to the classical orchestra committee)
Bartok The Wooden Prince—Pierre Boulez cond New York Philharmonic Columbia producer Andrew Kazdin **Bruckner Symphony No 8 In C Minor**—Herbert von Karajan cond Berlin Philharmonic DG producer Hans Hirsch **Mahler Symphony No 3 In D Minor**—James Levine cond Chicago Symphony Orchestra RCA producers Thomas Z Shepard & Jay David Saks **Mahler Symphony No 9 In D Major**—Carlo Maria Giulini cond Chicago Symphony Orchestra DG producer Gunther Breest **Ravel Bolero**—Sir Georg Solti cond Chicago Symphony Orchestra London producer Ray Minshull **Tchaikovsky Swan Lake**—Andre Previn cond London Symphony Orchestra Angel producer Christopher Bishop

BEST OPERA RECORDING
(Grammys to the conductor and producer, special plaques to the principal soloists)
Gershwin Porgy & Bess—John De Main cond Houston Grand Opera [illegible] Albert [illegible] Shakesnider Lane Brice [illegible] Shepard **Haydn Orlando Paladino**—[illegible] Orchestre de Chambre de Lausanne Principal [illegible] Killebrew Ahnsjo Luxon Shirley Trimarchi [illegible] Smith **Janacek Katya Kabanova**—Charles Mackerras cond Vienna Philharmonic Orchestra Principal Soloists [illegible] Dvorsky London producer James Mallinson, **Mussorgsky Boris Godunov**—Jerzy Semkow cond Polish National Radio Symphony Orchestra & Chorus Principal Soloists Talvela, Gedda Angel producer David Mottley **Puccini Tosca**—Colin Davis cond Chorus & Orchestra of Royal Opera House Covent Garden Principal Soloists Caballe Carreras Wixell Ramey Philips producer Erik Smith **Wagner Die Meistersinger Von Nurnberg**—Eugen Jochum cond Deutsche Oper Berlin Orchestra & Chorus Principal Soloists Fischer Dieskau Domingo Ludwig Legendza DG producer Gunther Breest **Wagner The Flying Dutchman**—Sir Georg Solti cond Chicago Symphony Orchestra & Chorus Principal Soloists Bailey Martin Talvela Kollo Krenn Jones London producer Ray Minshull **Weill Three Penny Opera**—Original Cast New York Shakespeare Festival, Stanley Silverman cond Principal Soloists Julia Alexander Greene Columbia producer Larry Morton

BEST CHORAL PERFORMANCE, CLASSICAL
(other than opera)
(Grammys to the conductor and choral director)
Berlioz L'Enfance Du Christ—Conductor Colin Davis John Alldis Choir & London Symphony Orchestra Philips **Britten Saint Nicholas**—conductor David Willcocks King's College Choir Cambridge & Academy of St. Martin in the Fields, Seraphim **Bruckner: Te Deum**—conductor Herbert von Karajan Vienna Singverein & Berlin Philharmonic DG **Dvorak Stabat Mater**—conductor Rafael Kubelik, Chorus of Bavarian Radio & Bavarian Radio Symphony **Purcell Funeral Music for Queen Mary**—conductor Philip Ledger King's College Choir Cambridge & Academy of St. Martin in the Fields Angel **Roussel Psalm 80, For Tenor, Chorus & Orchestra**—conductor Serge Baudo Stephen Caillat Chorus & Orchestre de Paris Conn Soc **Verdi Requiem**—conductor Sir Georg Solti Margaret Hillis Choral Dir., Chicago Symphony Chorus & Orchestra Philips

BEST CHAMBER MUSIC PERFORMANCE
Bartok *Quartets For Strings (6)*—*Guarneri Quartet RCA* **A Contemporary Elizabethan Concert**—David Munrow cond Early Music Consort of London Angel **Dvorak Quartets No 8 In E Major, Op 80 and No 10 In E Flat Major, Op 51, Prague String Quartet, DG, Dvorak Quintet For Piano In A Major, Op 81**—Emanuel Ax & Cleveland Quartet RCA **Improvisations—West Meets East—Album 3**—Ravi Shankar Yehudi Menuhin Jean Pierre Rampal Martine Geliot Alla Rakha Angel **Rachmaninoff Sonata For Cello & Piano In G Minor, Op 19—Andante, Tchaikovsky: Trio For Piano In A Minor, Op 50—Pezzo Elegiaco**—Vladimir Horowitz Isaac Stern Mstislav Rostropovich Columbia **Schoenberg Quartets For Strings (Complete)**—Juilliard Quartet Columbia

BEST CLASSICAL PERFORMANCE (INSTRUMENTAL SOLOIST OR SOLOISTS (with orchestra)
Beethoven Concerti For Piano (5)—Alfred Brendel Piano (Haitink cond London Philharmonic), Philips **Beethoven: Concerto For Piano No 4 In G Major**—Maurizio Pollini Piano (Bohm cond Vienna Philharmonic) DG **Brahms Concerto For Piano No. 2 In B Flat Major, Op 83**—Solomon Piano (Dobrowen cond Philharmonia Orchestra) Vox/Turnabout **Conciertos From Spain**—Alicia de Larrocha Piano (de Burgos cond Royal Philharmonic) London **Elgar Concerto For Cello, Op 85**—Jacqueline Du Pre Cello (Barenboim cond Philadelphia Orchestra) Columbia **Rachmaninoff Concerto For Piano No 3 In D Minor**—Lazar Berman Piano (Abbado cond London Symphony Orchestra) Columbia **Schumann Concerto For Cello & Orchestra In A Minor, Bloch Schelomo**—Mstislav Rostropovich Cello (Bernstein cond Orchestre National de France) Angel **Vivaldi The Four Seasons**—Itzhak Perlman Violin (Perlman cond London Philharmonic Orchestra) Angel

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (without orchestra)
Bach The English Suites (complete)—Glenn Gould Piano Columbia **Bach Partitas For Harpsichord Nos 1 In B Flat Major & 2 In C Minor**—Igor Kipnis Harpsichord Angel **Beethoven Sonata For Piano No. 18 In E Flat Major, Op. 31 No. 3, Schumann Fantasiestucke, Op 12**—Artur Rubinstein Piano, RCA **Grainger Piano Music Of Percy Grainger**—Daniel Adni Piano Seraphim **Granados Goyescas**—Alicia de Larrocha Piano London **Kreisler Itzhak Perlman Plays Fritz Kreisler—Album 2**—Itzhak Perlman Angel **Messiaen 20 Regards De L'enfant Jesus**—Michel Beroff Piano Conn Society

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE
Bach Arias—Janet Baker (Marriner cond Academy of St Martin in the Fields) Angel **But Yesterday Is Not Today**—Donald Gramm (Donald Hassard Accompanist) New World **Faure Songs**—Gerard Souzay (Dalton Baldwin Accompanist) Conn Society **Ives Songs**—Dietrich Fischer Dieskau (Michael Ponti Accompanist) DG **Luciano Pavarotti—O Holy Night**—Luciano Pavarotti (Adler cond National Philharmonic Orchestra) London **Rachmaninoff Songs—Volume Two**—Elisabeth Soderstrom (Vladimir Ashkenazy Accompanist) London **Rossini/Mozart Opera Arias**—Frederica von Stade (de Waart cond Rotterdam Philharmonic) Philips **Schubert On Stage**—Elly Ameling (de Waart cond Rotterdam Philharmonic) Philips **Shostakovich Symphony No 14**—Galina Vishnevskaya & Mark Reshetin (Rostropovich cond Moscow Philharmonic) Columbia

BEST ENGINEERED RECORDING—CLASSICAL
(An engineer's award)
Bartok The Wooden Prince—Boulez cond New York Philharmonic Columbia engineers Bud Graham Ray Moore & Milt Cherin **Berlioz L'enfance Du Christ**—Davis cond London Symphony Orchestra Philips engineers S I W Willeveen & Dick van Dijk **Gershwin Porgy & Bess**—De Main cond Houston Grand Opera RCA engineers Paul Goodman & Anthony Salvatore **Mahler Symphony No 2 In C Minor ("Resurrection")**—Abbado cond Chicago Sym DG engineer Heinz Wildhagen **Mahler Symphony No 9 In D Major**—Giulini cond Chicago Symphony DG engineer Klaus Scheibe **Ravel Bolero**—Solti cond Chicago Symphony London engineer Kenneth Wilkinson

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WEA Intl Records Dutch Thrush For U.S.

By AGUSTIN GURZA

LOS ANGELES—Taking the unusual step of pre-planning the development of a foreign artist [illegible] the U.S., WEA International has brought Dutch vocalist Margriet MacNeil here to record an album here due for domestic release on Warner Bros.

The firm, which [illegible] a major promotional effort behind the artist who sings in remarkably [illegible] English, has rush released her first single, "The One And Only," which was recorded at the label's Burbank studios Jan. 7 and was scheduled to hit the streets by Thursday (12).

David Franco, WEA International's a&r director who is credited as executive producer of the MacNeil work, cites the cases of Shaun Cassidy and Debby Boone, both of whom he claims to have signed to the firm, as examples of the international division's rising impact on the domestic market.

Franco says Cassidy first garnered [illegible]

[illegible]

In [illegible] WEA International [illegible] the most challenging [illegible] breaking an unknown foreign artist in the highly competitive and ethnocentric U.S. market.

There have been foreign artists in recently growing numbers who have had U.S. record successes. Witness the cases of Abba and Morris Albert.

The unusual aspect of Warner's effort with MacNeil, it seems, is the deliberate plan to forge her career in the U.S. from scratch, working her as the label would any of its other domestic artists.

Thus, Franco [illegible] MacNeil [illegible]

The [illegible]

France [illegible] to work with MacNeil of all the WEA International artists in 14 nations was based on her "impeccable English" and her vocal style which is adaptable to American tastes.

Franco's next choice was to select a compatible producer, which turned out to be hit maker Steve Barri, and to choose the suitable repertoire which included the film theme penned by Pat Williams and Alan and Marilyn Bergman.

Having started WEA International's a&r department when he [illegible]

[illegible]

MacNeil's Dutch [illegible]

MacNeil's personal [illegible] also an advantage [illegible] her willingness to be guided in her American venture by her American producer.

This meant conceding some artistic control since, for example, none of her own compositions are being used for her U.S. debut album.

Currently WEA International is considering two other artists of possible U.S. marketability—Veronique Sanson from France and Jeff St. John from Australia.

SPECIAL PUCKER—Anne Murray gives a congratulatory kiss to Don Zimmermann, recently elected president of Capitol Records, backstage at the Aladdin Hotel in Las Vegas where she was playing.

The guy talking to the doorman is a film editor from Osaka. The lady at the front desk is a history professor from Duke.

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London Shakeup Made To Revitalize Label Operation

By ED KELLEHER

NEW YORK—A major shakeup is underway at London Records with newly named executive vice president Terry McEwen vowing "to restructure from top to bottom, if necessary" to revitalize the label's operation.

Meanwhile McEwen's appointment, announced Wednesday (11), touched off widespread industry speculation that London may be phasing out its pop music operation to concentrate fully on classical product.

This was prompted by the fact that McEwen's background is almost totally in the classical field. Most recently he served as vice president of London's classical division.

Commenting on rumors that the label might spin off or retrench its pop division, D. H. Toller-Bond, company president, says, "There is absolutely no question of our dropping or curtailing London's pop division."

His remarks are echoed by McEwen who insists, "We're still a full-line company."

First priority in the new regime, according to McEwen, is to reorganize the label's sales force.

Says McEwen, "My mandate is to streamline the company's operation. Some departments will be eliminated. Maybe new ones will be created. The aim is to make a leaner, more efficient operation. But it won't happen overnight."

During recent years as London's share of the pop market has steadily waned, its classical division has remained strong, accounting for a growing percentage of the label's total sales revenues.

As chief of the domestic classical division, McEwen has had an influential voice in a&r planning and artist relations, particularly in the field of opera.

IMIC Advisors

• Continued from page 1

erlands; Ron White, managing director EMI Music Publishing U.K.; and Chris Wright, joint chairman Chrysalis Records U.K.

From North and South America are Steve Diener, president ABC Records U.S.; Gil Friesen, president A&M Records U.S.; Andre Midani, managing director WEA Discos Ltda., Brazil; Irwin Steinberg, president Polygram Record Group U.S.; Don Zimmermann, president Capitol Records U.S.; Heinz Klinckwort, president EMI [illegible] Mexican recording industry [illegible] group; and Frederic N. Gaines, attorney, Bushkin, Kopelson, Gaines & Gaims U.S.

On the board from the Far East and Australia are Allan Hely, managing director Festival Records Australia; and Misa Watanabe, president Watanabe Music Japan.

Members of the advisory board will be meeting at MIDEM in Cannes this week (20-26) to establish the agenda.

IMIC will be held this year at the Excelsior Palace Hotel in Venice, Italy, May 1-4.

Handleman Grab

• Continued from page 1

swing through the [illegible] and West Coast studying the [illegible] required outlets.

Siebert [illegible] Arnie [illegible] Handleman [illegible] Hal Scovill [illegible] boss and [illegible] Atlanta [illegible] LG&Y [illegible] Rock [illegible] LG&Y [illegible]

[illegible] Handleman [illegible] Siebert [illegible] will be the [illegible] daily [illegible] the [illegible] Handleman.

Smokie 'Hits' Gold

VIENNA—Smokie, the Rak label U.K. group, distributed here by EMI Columbia, was presented with a gold disk during a concert in [illegible]. Frank W. Beh, EMI managing director, made the award for 25,000 unit sales of the group's "Greatest Hits" album.

Scholarship Firmed

NEW YORK—The Music and Performing Arts Lodge of B'nai B'rith has established a NARM scholarship. The lodge-sponsored award will be presented at this year's NARM convention, set for New Orleans in March.

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Chuck Mangione's music is a warm, embracing musical hug that's taken people everywhere from the land of make believe to his mother's kitchen in upstate New York.

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On A&M Records & Tapes

Kicking off UA's winter sales meeting in Palm Springs are: Larry Cohen at the podium, UA's merchandising vice president, president Artie Mogull and Gordon Bossin, marketing vice president.

Attending the meeting are from the left: Norma Goldstein, a&r administrator, standing Linda Clark, Jet Records promotion direction; Jeff Lynne of ELO, Ursula Nelmes, label UA's artist relations and Don Arden, ELO manager

Says $20 Million Poured Into UA Group

• *Continued from page 6*

he purchased in 1977 were being retecorded for stereo and that the label will sign another big gospel name soon

Mogull said UA is preparing to cut a rock opera by Cat Stevens and his brother which will have recorded performances by Elton John, Stevie Wonder and Stevie Winwood among others.

He said he will also release Joann McKell and the Exploitations, a Detroit group, as quickly as he can get them recorded in 1978

After Danny Crystal explained UA's accelerated push behind soundtrack albums in 1978, Mogull said there would possibly be a soundtrack album from a remake of "The Invasion Of The Body Snatchers" and "The Raging Bull," a biographical film about boxer Jake LaMotta

Blue Note will introduce Ricco, a reggae/jazz group which it obtained from Island Records

UA will release 14 reggae albums in 1978, with artists like Bob Marley & the Wailers, Burning Spear, Meditation, Dillinger and the Abyssinians marking a major commitment to that musical form, Mogull said

A&M's Satellite Promotion

• *Continued from page 3*

According to Al Edmondson, director of r&b promotion, who set up the hookup with Harold Childs, vice president of promotion, the broadcast was originally slated for 10 stations but because of great holiday packaging commitments, the other five were unable to join in

Why has there never been a radio hookup showcasing r&b artists previously when it's a common occurrence with pop acts?

Opines Edmondson "I don't think anyone took the time to research it and present the idea to program directors."

A major advertising and promotion campaign supported the hookup with flyers, ads and 2,000 posters hilling the event as a "Christmas Party Live From The Los Angeles Forum" sent to retailers in each market.

"The show was promoted as if it was the Carpenters or Captain & Tennille," says Edmondson

He adds that the broadcast was "something more than just listening to the radio" as it incorporated educational information such as what satellites are and how they work

The concert was recorded by the Record Plant and mixed by Edmondson and Childs, with Edmondson acting as chief engineer. He has production experience

While it is difficult to judge how many listeners tuned in, Ernest Jones, program director of WBMX Chicago, reports "strong phone response from the 18-34 age bracket."

Edmondson believes that such beamings are an effective way to showcase acts and economical, compared to the cost of promotional tours.

Assisting in the project were Bob Lead, senior vice president, marketing and distribution, Bob Reitman director of advertising and merchandising, and Bob Garcia, director of artist relations with Childs concerning the idea

Edmondson says a similar hookup will probably happen at a future date

Canadian Network, Shaw Tie 5 Shows

LOS ANGELES The Global Television Network of Canada and Toronto based Mel Shaw Productions have agreed to produce five contemporary music specials for the Global Television Network, Canadian syndication and international distribution

The first special will be a one hour program entitled "Rock Times Three" and will feature such artists as Rush, the Stampeders and the Ian Thomas Band. Airing date is projected for February in Canada

3 ALREADY COMMITTED

UA Seeking More Movie Soundtracks For Albums

PALM SPRINGS United Artists film record and music publishing divisions are so encouraged by their own and competitors soundtrack successes in 1978 that Danny Crystal, vice president who coordinates the three divisions, promised the labels' distributors a stronger and larger flow of product in 1978

Crystal supported his pledge during the label's national distributors' confab in Palm Springs, by pointing out that of the 10 movies with soundtracks by eminent composers, three almost certainly will have album releases

Because of the more than one million sales domestically on "Rocky, the two scores being penned by Bill Conti ("Rocky" composer), "I FIST" based on a Jimmy Hoffa-like labor leader, and "Slow Dancing In The Big City" are virtually set for album release Crystal surmised that "Revenge Of the Pink Panther" in which Henry Mancini composer for the series, is joined by lyricist Leslie Bricusse, will also surely be recorded

Crystal said that UA's success with "The Spy Who Loves Me" and rivals' albums like "Saturday Night Fever," "A Star Is Born," "Star Wars" and "Close Encounters" have encouraged UA's film wing to slate scores from more important composers in 1978 than in his previous 11 years with the firm

Other films coming in 1978 and their score composers include "The Betsy," John Barry, "Comes A Horseman," Michael Small, "Dog Soldiers," Laurence Rosenthal, "The End," Paul Williams, and a remake of "The Big Sleep," Jerry Fielding

Films set for this year without a designated score writer as yet include "Black Stallion" and "Coming Home."

All the UA film release tracks are published by UA Music, Crystal noted. In addition, UA has publishing rights for its 1978 film, "Hair," but album rights are held by RCA

JOHN SIPPEL

Gordon Bossin, left, and Artie Mogull present awards to staffers.

Margot Bows New Velvet Frog Label

LOS ANGELES Velvet Frog Records has been launched as a division of Margot Enterprises. The new company's operations include a record label, publishing (MT L Publishing Inc.) and management (Magna Management).

Andy DiMartino, who has been named executive vice president of Velvet Frog, has produced releases on both of the initial artist signings, the Foreman Young Band, a Canadian act signed to Casino there, and Pat Upton, former lead singer of the Spiral Staircase.

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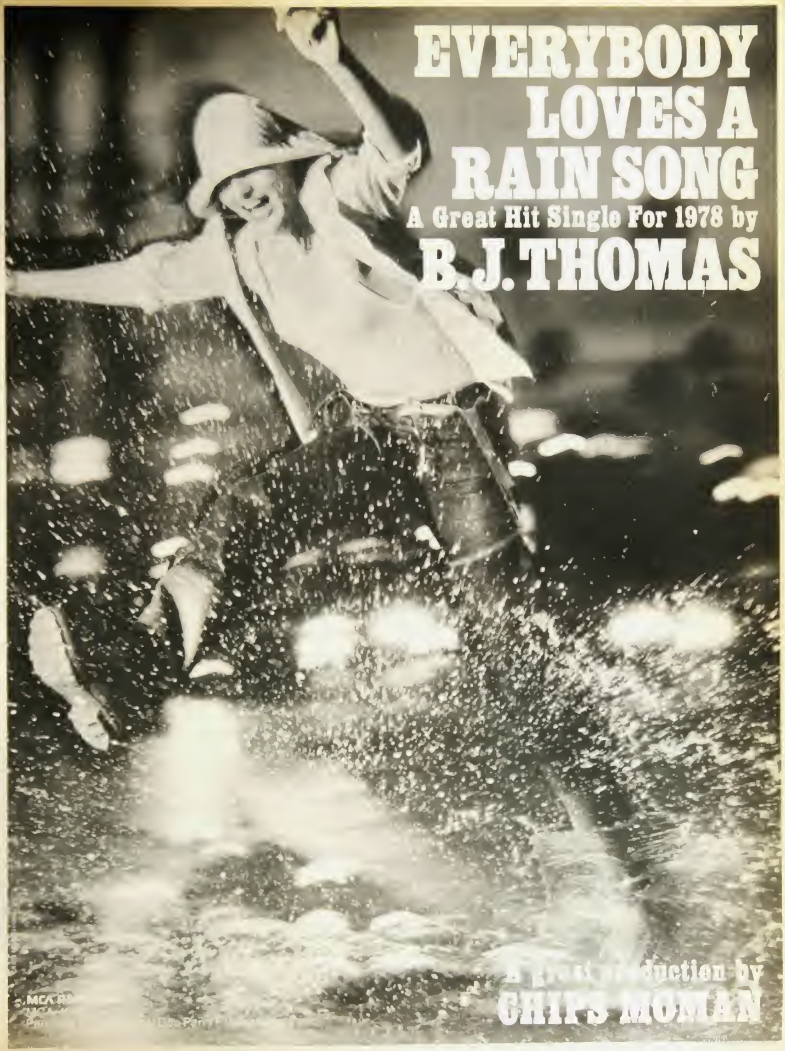
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Armed Forces Attain $47 Mil Volume Goal In Fiscal '77

By ROMAN KOZAK

NEW YORK The world's largest worldwide retailer of records and tapes the Army and Air Force Service Exchange has reached its goal of $47 million in retail volume for fiscal 1977 up from $39 million the year before (Billboard, Aug 27 1977), says Jim Williams, director of the Eastern distribution center, central warehousing facility located at Ft Gillem, outside Atlanta

For the next year he is expecting further growth, with a target of $53 million in sales The center provides records and tapes for 618 PXs across the globe

Despite his success in selling records and tapes, Williams has some criticisms about the $7.98 price structure, about discounts record companies give him and about defective disks The PX records divi-

(Continued on page 146)

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RETAILERS' REACTION SPLIT

Are Label Catalogs, Pamphlets Still Viable Marketing Tool?

By JOHN SIPPEL

LOS ANGELES Whether labels should resume their one-time practice of providing retail record tape outlets with pamphlets catalogs and bag-stuffers for customers has dealers split a national canvass of chains indicates

It's been a long dry spell for the flow of consistent point-of-purchase fliers which causes most contacted to ponder why labels ever dropped this direct printed pitch to customers

"I don't know how much it would cost today" Ben Karol of King Karol stores New York says "How does one measure the impact of a pocket-size catalog with today's display material? There was always an awful lot of waste Some dealers would dump hundreds of them as waste and never use them

"We still use them as stuffers in all our direct mail I'm sure it increases sales Recently we got a beautiful Angel catalog a great Odyssey piece and a CBS $4.98 midrange LP catalog"

Roberta Facchia of the three large Poplar Tunes stores in Memphis creates her own stuffers on 8 x 12-inch paper "We have a list of 300 active classical buyers They almost demand some kind of mailed notice on a regular basis It sells a lot more product We usually tell them of a discount provided for the 10 to 12 items we have on special"

Joe Bressi, vice president of marketing for the Camelot Grapevine stores and leased departments served by Stark Record Service creates his own bag-stuffers regularly

"We have our own printing press We take a page and print on both sides Recently we conceived a record care accessories sheet Then we did one on blank tape

"Nonesuch used to put out great pocket catalogs There was space for us to rubberstamp in our store name and address and phone number Camelots carry a lot of catalog goods Those consumer pieces help us move it"

Mike Spector owner of Specs Florida's oldest and largest retail chain says he hasn't given fliers and pamphlets any thought over a long time But he feels that providing a customer with printed information helps sell merchandise

"I remember how I would read liner notes on albums years back It helped me interest myself and consequently customers in product I thought they would like Now it's all expensive mobiles and in-store displays

"I'd much rather have a 4x4" says Allen Rosen of Flipside stores a western Texas and New Mexico chain operator "Point-of-purchase material has supplanted the old customer throwaways RCA put out a stuffer on a recent Elvis concert release It didn't do much"

Notes Lou Fogelman of Music Plus 15 store local chain "We can always use numerical catalogs that also contain alphabetical rosters by artist This is especially good with specialized repertoire like jazz and classics I'd like to see more jazz samplers come through too"

A spokesperson for the Sound Warehouse chain in Texas and Oklahoma says they create their own 10 to 12-page stuffer especially at Christmas for the classical buyer

The chain solicits about eight to 10 labels for participation The pages contain reduced slicks album titles artist and content This past Christmas it printed 3,500 which went to stores which have strong classical inventories Some were inserted in a local Christmas choral program Pop rock repertoire does not adapt to printed consumer fliers

Carl Thom of the 10 store Harmony House chain in greater Detroit feels the throwaway is passe Now his better customers shell out for a Schwann catalog he says

He feels that customers today spend more time browsing and reading publications which keep them aware of what is happening releasewise in the industry thus slashing the need for consumer ad pieces

3 Acts Dominate Grammy Nominations

• *Continued from page 3*

nominees are by female artists a rare Grammy outcome that has occurred only once before, in 1974

Streisand's nomination is her third in the top single category and her first since "People" in 1964 Her "Evergreen" vocal has also won her a best pop female vocal performance nomination

Gayle's "Don't It Make My Brown Eyes Blue" is also nominated for song of the year and best country song honoring Richard Leigh as composer

Her performance also wins her a nomination in the best country female vocal category

The Gayle Ronstadt and Boone records were all top five hits on the country charts in 1977 and the Eagles "Hotel California" also made the country chart during the year giving the pop record competition its strongest country flavor in NARAS history

But unlike last year when George Benson and Stevie Wonder dominated the nominations this year's list shows almost no link between the pop categories and either the r&b or jazz categories

Benson who took the record of the year award last time with "This Masquerade" shows up poorly this time around His "In Flight" album yields only one nomination in the best arrangement accompanying vocalist category for Claus Ogerman's work on "Nature Boy"

Aside from the heavy country influence music from motion pictures also had substantial impact on the Academy voters this year This mirrors the strong popularity of film soundtracks in 1977

Streisand's "Evergreen" and Boone's "You Light Up My Life" both best record nominees also show up in the song of the year category which names composers Streisand with Paul Williams and Joe Brooks respectively

Boone's work on the title theme from the movie also wins her a nomination in the best new artist field joined there by Stephen Bishop Shaun Cassidy Foreigner and Andy Gibb

And Boone is competing with Ronstadt and Streisand for the best pop female vocal award

Somewhat surprisingly the "Star Wars" LP is named in the best album category while the Ronstadt LP is not

Assistance in preparing this story provided by Paul Grein

The popular science fiction film also accounts for two nominations in the best pop instrumental field which includes the London Symphony John Williams work and the disco cut, "Star Wars Theme Cantina Band" by Meco

In that same category the movie "Rocky" also yields two nominations "Gonna Fly Now" by Bill Conti and the same theme by Maynard Ferguson

The best instrumental composition category is also dominated by motion pictures Along with Conti and Williams for "Gonna Fly Now" and "Star Wars" Marvin Hamlisch's "James Bond Theme" and a medley from the television film "Roots" composed by Quincy Jones and Gerald Fried, are also cited

All those top films "Rocky" "The Spy Who Loved Me" "A Star Is Born" "Star Wars" and "You Light Up My Life" account for the nominations in the best original motion picture or tv special score field

The awards will emanate live from the Shrine Auditorium here over CBS-TV Feb 23 at 9 p.m

ATTENTION
ALL RECORD DEALERS WITHIN OUR AREA! WE ARE HERE 365 DAYS A YEAR TO SERVE YOU!
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Phonodisc Hits $27.3 Mil Sales

NEW YORK Phonodisc Polygram Corp's distribution arm, broke its sales record for the third consecutive month in December, reporting sales of $27.3 million

Phonodisc president Jon Frisoli is predicting a banner year in 1978, based on the rapid growth of sales figures since October, when his firm established its record of $10 million in sales. That figure was topped by December sales of $27.3 million

Lead selling artists on Phonodisc distributed labels include Con Funk Shun, Ohio Players, Bar Kays and Jerry Lee Lewis on Mercury, Roy Ayers Ubiquity Dave Grusin, Donny and Marie Osmond and C W McCall on Polydor, "Saturday Night Fever," the Bee Gees and Andy Gibb on RSO, Donna Summer Meco, Parliament and Santa Esmeralda on Casablanca, Larry Gatlin on Monument, and Millie Jackson on Spring

Platinum 84%

• *Continued from page 12*

WEA's 40 gold LPs include 11 on Warner Bros four on Reprise three on Warner-Curb two on Bearsville and one each on Whitfield, Little David and Dark Horse three on Elektra and two on Asylum, nine on Atlantic and one each on Swan Song, Rolling Stone and Cotillion

The CBS pack of 38 gold albums includes 23 on Columbia, seven on Epic, three each on Kirshner and Philadelphia International and one each on T-Neck and Portrait

The Phonodisc group accounted for 14 gold LPs, including six on Phonogram/Mercury two on Polydor three on RSO and one each on Spring, MGM and Deutsche Grammophon

A&M and RCA also had 14 gold LPs, followed by Capitol with 12, Arista with 10 and Casablanca with nine (including one on Millennium)

United Artists is next with seven gold LPs (including one on Jet and two on Blue Note) followed by ABC with six (including one on Blue Thumb) and MCA with five

Only three artists achieved two million-selling singles in 1977 the Eagles, Shaun Cassidy and the Brothers Johnson

Of the 55 gold singles of last year 14 are on WEA-distributed labels compared with seven on CBS

The 14 WEA million-sellers include four on Warner Bros., three on Warner-Curb, one on Elektra, two on Asylum, one on Atlantic, two on Big Tree and one on Pacific

CBS' seven gold singles include two on Columbia four on Epic and one on Portrait

Phonodisc had five gold hits, counting three on Polydor-distributed RSO and two on Phonogram Mercury

Also achieving five gold singles were A&M Capitol (including one on Ariola America) and United Artists (including one on Jet and one on Imperial Ricky Nelson's 1961 hit "Travelin' Man," which took 16 years to hit the million sales mark)

Achieving three million-selling singles in 1977 were 20th Century and Casablanca (including one on Millennium) RCA and GRT each had two gold hits last year, while MCA Rocket, Private Stock ABC and Arista each had one

There were three platinum singles in 1977 Rose Royce's "Car Wash" on MCA, Debby Boone's "You Light Up My Life" on Warner-Curb and Heatwave's "Boogie Nights" on Epic

CBS now can claim four of the seven singles to be officially certified two-million sellers by the RIAA

America's Great Musical Heritage Is Now Our New Musical Heritage Series!

Springboard

January 16, 1978

AN OPEN LETTER TO ALL RETAILERS:

First of all let me wish you a happy and prosperous 1978 – all of us at Springboard look forward to helping make it the best music year ever.

To put our product where our thoughts are, Springboard – America's fastest growing economy company – is pleased to introduce the first two albums in its new and specially conceived, MUSICAL HERITAGE series. Two-three record box sets (8-track tapes and cassettes also) featuring "FIFTY YEARS OF AMERICAN MOVIES MUSIC" featuring all the Academy Award winning songs and "FIFTY YEARS OF BROADWAY MUSIC" highlighting show stoppers from Berlin to Hamlish.

Attractively priced to reach the mass market these albums will be backed by an extensive radio and T.V. advertising campaign in excess of $350,000. In addition, this consumer promotion will be supplemented with posters, window displays, counter and floor dumps and all the other tools you need for sales.

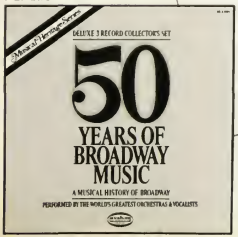
Don't just take my word for it – get all the details from your Springboard salesperson. If you can't wait and want to get a jump on your competition, just give me a call at the Springboard West Coast office (213) 654-6240.

Something new and exciting – from the new and exciting Springboard family of labels.

Sincerely,

Len Levy
Vice President, Marketing

3-LP SET



3-LP SET

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20th Century's Calif. Sales Convention

Herb Eiseman, above, president, 20th Century-Fox Music, discusses new copyrights. Below: Lenny Beer, promotion vice president, left, Arnie Orleans, sales and marketing senior vice president, center and Harvey Cooper discuss new products.

Alan Livingston, president, 20th Century Fox Entertainment Group, discusses the label's new releases during its sales meeting in Newport Beach, Calif.

Rubicon, new Bay Area group entertains.

Elmer Hill, left, director of r&b development with Maurice Watkins, r&b field promotion man.

Dennis Stanfill, chairman of the board, 20th Century Fox Film Corp., left, chats with Harvey Cooper, 20th Century Records senior vice president for a&r at the label's Newport Beach, Calif., sales meeting.

Newly signed Michelle Wiley shows her style.

Happy New Year!
We're Nick Napolitano and
Randy Irwin owners of
Strawberry Records.
We'll be checking into the
Montfleury Hotel in Cannes
on January 19th for Midem
Let's get together...
You'll find we're not
Just another bowl
of cherries!

Private Screening
Warner Bros. Records invites you to a preview of the next blockbuster movie theme.
"The One And Only" sung by Maggie MacNeal.
The main theme from the Paramount motion picture
The One And Only.
Written by A. & M. Bergman / P. Williams
Produced by Steve Burri & Jay Graydon
Executive producer: David Franco
WBS 8524

Billboard Singles Radio Action

Playlist Top Add Ons ★ Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (1/12/78)

TOP ADD ONS -NATIONAL

RITA COOLIDGE—The Way You Do The Things You Do (A&M)
ANDY GIBB—Love Is Thicker Than Water (RSO)
DAN HILL—Sometimes When We Touch (20th Century)

PRIME MOVERS-NATIONAL

(D) BEE GEES—Stayin' Alive (RSO)
BILLY JOEL—Just The Way You Are (Columbia)
RANDY NEWMAN—Short People (W B)

BREAKOUTS-NATIONAL

RITA COOLIDGE—The Way You Do The Things You Do (A&M)
B J THOMAS—Everybody Loves A Rain Song (MCA)
LYNYRD SKYNYRD—What's Your Name (MCA)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed as determined by station personnel
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station playlist as determined by station personnel
BREAKOUTS—Billboard Chart Dept summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels

Pacific Southwest Region

● TOP ADD ONS

SAMANTHA SANG—Emotion (Private Stock)
RITA COOLIDGE—The Way You Do The Things You Do (A&M)
DAN HILL—Sometimes When We Touch (20th Century)

★ PRIME MOVERS

BILLY JOEL—Just The Way You Are (Columbia)
QUEEN—We Are The Champions (Elektra)
SAMANTHA SANG—Emotion (Private Stock)

BREAKOUTS

JOHN WILLIAMS—Theme From Close Encounters (Arista)
ART GARFUNKEL WITH P SIMON & J TAYLOR—Wonderful World (Columbia)
LYNYRD SKYNYRD—What's Your Name (MCA)

KHJ—Los Angeles
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● DAN HILL—Sometimes When We Touch (20th Century)
- D★ BEE GEES—Stayin Alive (RSO) 26 5
- ★ QUEEN—We Are The Champions (Elektra) 23 3

TEN-Q (KTNQ)—LA
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ● JOHN WILLIAMS—Theme From Close Encounters (Arista)
- ★ PLAYER—Baby Come Back (RSO) HB 10
- ● ROD STEWART—You're In My Heart (W B) HB 11

KFI—LA
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ● GARFUNKEL, SIMON A TAYLOR—Wonderful World (Columbia)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 26 16
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 21 13

KEZY—Anaheim
- ★ SAMANTHA SANG—Emotion (Private Stock)
- ★ BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ★ LTD—Back In Love Again (A&M) 16 8
- ★ QUEEN—We Are The Champions (Elektra) 10 4

KCBQ—San Diego
- ● EARTH, WIND A FIRE—Serpentine Fire (Columbia)
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- ★ SAMANTHA SANG—Emotion (Private Stock) 28 14
- ★ BILLY JOEL—Just The Way You Are (Columbia) 23 13

KFXM—San Bernardino
- ● SAMANTHA SANG—Emotion (Private Stock)
- ●
- ★ NEIL DIAMOND—Desiree (Columbia) 15 5
- ★ BILLY JOEL—Just The Way You Are (Columbia) 18 11

KERN—Bakersfield
- ● DAVE MASON—Let It Go, Let It Flow (Columbia)
- ● JOHN WILLIAMS—Theme From 'Close Encounters' (Arista)
- ★ RANDY NEWMAN—Short People (W B) 19 14
- ★ BOB WELCH—Sentimental Lady (Capitol) 17 13

KAFY—Bakersfield
- ● ERIC CLAPTON—Lay Down Sally (RSO)
- ●
- ★ BILLY JOEL—Just The Way You Are (Columbia) 21 13
- ★ SAMANTHA SANG—Emotion (Private Stock) 17 10

KRIZ—Phoenix
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 11 7
- ★ BILLY JOEL—Just The Way You Are (Columbia) 16 12

KTKT—Tucson
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- ● GARFUNKEL, SIMON A TAYLOR—Wonderful World (Columbia)
- ★ SAMANTHA SANG—Emotion (Private Stock) 21 15
- ★ PAUL SIMON—Slip Slidin Away (Columbia) 19 14

KQEO—Albuquerque
- ● FIREFALL—So Long (Atlantic)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ★ QUEEN—We Are The Champions (Elektra) 22 17
- ★ BILLY JOEL—Just The Way You Are (Columbia) 18 10

KENO—Las Vegas
- ● STYX—Come Sail Away (A&M)
- ● HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- ★ QUEEN—We Will Rock You (Elektra) 33 23
- ★ RANDY NEWMAN—Short People (W B) 29 20

Pacific Northwest Region

● TOP ADD ONS

SAMANTHA SANG—Emotion (Private Stock)
ANDY GIBB—Love Is Thicker Than Water (RSO)
JOHNNY RIVERS—Curious Mind (Soul City)

★ PRIME MOVERS

(D) BEE GEES—Stayin Alive (RSO)
BILLY JOEL—Just The Way You Are (Columbia)
DOLLY PARTON—Here You Come Again (RCA)

BREAKOUTS

QUEEN—We Are The Champions (Elektra)
(D) CHIC—Dance Dance Dance (Atlantic)
RITA COOLIDGE—The Way You Do The Things You Do (A&M)

KFRC—San Francisco
- ● JOHNNY RIVERS—Curious Mind (Soul City)
- ● DONNA SUMMER—I Love You (Casablanca)
- ★ BILLY JOEL—Just The Way You Are (Columbia) 26 18
- D★ BEE GEES—Stayin Alive (RSO) 13 7

KYA—San Francisco
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO)
- ● PAUL DAVIS—I Go Crazy (Bang)
- ★ NONE
- ★

KLIV—San Jose
- D● CHIC—Dance Dance Dance (Atlantic)
- ● DAN HILL—Sometimes When We Touch (20th Century)
- ★ QUEEN—We Are The Champions (Elektra) 27 4
- D★ BEE GEES—Stayin Alive (RSO) 21 10

KNDE—Sacramento
- ● ERIC CLAPTON—Lay Down Sally (RSO)
- ★ VAN HALEN—You Really Got Me (W B)
- D★ BEE GEES—Stayin Alive (RSO) 28 4
- ★ SHAUN CASSIDY—Hey Deanie (W B /Curb) 16 8

KROY—Sacramento
- ● FOREIGNER—Long, Long Way From Home (Atlantic)
- ● STEELY DAN—Peg (ABC)
- ★ RANDY NEWMAN—Short People (W B) 12 5
- ★ BOB WELCH—Sentimental Lady (Capitol) 11 7

KYNO—Fresno
- ● JOHNNY RIVERS—Curious Mind (Soul City)
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- D● BEE GEES—Stayin Alive (RSO) 14 4
- ● DOLLY PARTON—Here You Come Again (RCA) 8

KGW—Portland
- D● SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- ● ABBA—The Name Of The Game (Atlantic)
- ★ PAUL SIMON—Slip Slidin Away (Columbia) 17 8
- ★ BILLY JOEL—Just The Way You Are (Columbia) 13 6

KING—Seattle
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● QUEEN—We Are The Champions (Elektra)
- ★ BILLY JOEL—Just The Way You Are (Columbia) 15 4
- ★ DOLLY PARTON—Here You Come Again (RCA) 24 13

KJRB—Spokane
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ●
- ★ SAMANTHA SANG—Emotion (Private Stock) 10 4
- ★ LTD—Back In Love Again (A&M) 13 7

KTAC—Tacoma
- D● BEE GEES—Stayin' Alive (RSO)
- ● QUEEN—We Are The Champions (Elektra)
- ★ LINDA RONSTADT—It's So Easy (Asylum) 11 6
- ★ RANDY NEWMAN—Short People (W B) 23 19

KCPX—Salt Lake City
- D● CHIC—Dance Dance Dance (Atlantic)
- ● KANSAS—Dust In The Wind (Kirshner) (LP)
- D★ BEE GEES—Stayin Alive (RSO) 15 9
- ★ SAMANTHA SANG—Emotion (Private Stock) 30 24

KRSP—Salt Lake City
- ● EARTH, WIND A FIRE—Serpentine Fire (Columbia)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 16 10
- ★ SAMANTHA SANG—Emotion (Private Stock) 15 11

KTLK—Denver
- ★ SAMANTHA SANG—Emotion (Private Stock)
- ● ANDY GIBB—Love Is Thicker Than Water (RSO)
- ★ PLAYER—Baby Come Back (RSO) 10 4
- ★ ELECTRIC LIGHT ORCH —Turn To Stone (U A Jet) 8 3

KIMN—Denver
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● JOHN WILLIAMS—Theme From Close Encounters (Arista)
- ★ PLAYER—Baby Come Back (RSO) 10 5
- ★ LEIF GARRETT—Runaround Sue (Atlantic) 18 13

North Central Region

● TOP ADD ONS

MECO—Theme From Close Encounters (Millennium)
ABBA—The Name Of The Game (Atlantic)
ANDY GIBB—Love Is Thicker Than Water (RSO)

★ PRIME MOVERS

(D) BEE GEES—Stayin Alive (RSO)
RANDY NEWMAN—Short People (W B)
BILLY JOEL—Just The Way You Are (Columbia)

BREAKOUTS

ART GARFUNKEL WITH P SIMON & J TAYLOR—Wonderful World (Columbia)
LE BLANC & CARR—Falling (Big Tree)
ERIC CLAPTON—Lay Down Sally (RSO)

CKLW—Detroit
- ● ANDY GIBB—Love Is Thicker Than Water (RSO)
- ● GARFUNKEL, SIMON A TAYLOR—Wonderful World (Columbia)
- D★ BEE GEES—Stayin' Alive (RSO) 18 3
- ★ HEATWAVE—Always And Forever (Epic) 25 18

WDRQ—Detroit
- ● NATALIE COLE—Our Love (Capitol)
- ● MECO—Theme From Close Encounters (Millennium)
- D★ BEE GEES—Stayin Alive (RSO) 15
- ★ HEATWAVE—Always And Forever (Epic) 11

WTAC—Flint
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● FOREIGNER—Long, Long Way From Home (Atlantic)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 20 11
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 23 14

Z 96 (WZZM FM)—Grand Rapids
- ● FOREIGNER—Long, Long Way From Home (Atlantic)
- ● QUEEN—We Are The Champions (Elektra)
- ★ RANDY NEWMAN—Short People (W B) 23 11
- ★ BILLY JOEL—Just The Way You Are (Columbia) 28 22

WAKY—Louisville
- ● LE BLANC A CARR—Falling (Big Tree)
- ● ERIC CLAPTON—Lay Down Sally (RSO)
- D★ BEE GEES—Stayin Alive (RSO) 20 12
- ● BILLY JOEL—Just The Way You Are (Columbia) 15 9

WBGN—Bowling Green
- ● ABBA—The Name Of The Game (Atlantic)
- ● JOHN WILLIAMS—Theme From Close Encounters (Arista)
- ★ QUEEN—We Are The Champions (Elektra) 21 17
- D● BEE GEES—Stayin Alive (RSO) 24 21

WGCL—Cleveland
- ● MECO—Theme From Close Encounters (Millennium)
- ●
- ★ NONE
- ★

WSAI—Cincinnati
- ● PAUL DAVIS—I Go Crazy (Bang)
- ● KANSAS—Point Of Know Return (Kirshner)
- ● DAN HILL—Sometimes When We Touch (20th Century) 25 16
- ★ RANDY NEWMAN—Short People (W B) 4

Q 102 (WKRQ FM)—Cincinnati
- ● NONE
- ●
- ★ ELECTRIC LIGHT ORCH —Turn To Stone (U A Jet) 13 7
- ★ STYX—Come Sail Away (A&M)

WCOL—Columbus
- ● EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ● RANDY NEWMAN—Short People (W B)
- D★ BEE GEES—Stayin Alive (RSO) 30 20
- ★ NEIL DIAMOND—Desiree (Columbia) 27 24

WNCI—Columbus
- ● STYX—Come Sail Away (A&M)
- D● BEE GEES—Stayin Alive (RSO)
- ★ RANDY NEWMAN—Short People (W B) 14 4
- ★ BILLY JOEL—Just The Way You Are (Columbia) 19 12

WCUE—Akron
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ● GEORGE DUKE—Reach For It (Epic)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 28 21
- ★ MECO—Theme From Close Encounters" (Millennium) 38 31

13 Q (WKTQ)—Pittsburgh
- ● ABBA—The Name Of The Game (Atlantic)
- ● LINDA RONSTADT—Poor Poor Pitiful Me (Asylum)
- ★ RANDY NEWMAN—Short People (W B) 26 18
- ★ BILLY JOEL—Just The Way You Are (Columbia) 11 6

WPEZ—Pittsburgh
- ● PRISM—Take Me To The Captain (Ariola)
- ● ABBA—The Name Of The Game (Atlantic)
- D★ BEE GEES—Stayin Alive (RSO) 28 22
- ★ BILLY JOEL—Just The Way You Are (Columbia) 20 15

Southwest Region

● TOP ADD ONS

(D) CHIC—Dance Dance Dance (Atlantic)
STEELY DAN—Peg (ABC)
DAN HILL—Sometimes When We Touch (20th Century)

★ PRIME MOVERS

BILLY JOEL—Just The Way You Are (Columbia)
(D) BEE GEES—Stayin Alive (RSO)
RANDY NEWMAN—Short People (W B)

BREAKOUTS

STYX—Come Sail Away (A&M)
B J THOMAS—Everybody Loves A Rain Song (MCA)
SAMANTHA SANG—Emotion (Private Stock)

KILT—Houston
- ● STYX—Come Sail Away (A&M)
- D● CHIC—Dance Dance Dance (Atlantic)
- ● RAYDIO—Jack And Jill (Arista) 35 17
- ● BILLY JOEL—Just The Way You Are (Columbia) 20 9

KRBE—Houston
- ● NO LIST
- ●
- ★
- ★

KLIF—Dallas
- ● CHIC—Dance, Dance Dance (Atlantic)
- ● STEELY DAN—Peg (ABC)
- ★ BEE GEES—Stayin Alive (RSO) 19 10
- ● RANDY NEWMAN—Short People (W B) 17 9

KNUS FM—Dallas
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● DAN HILL—Sometimes When We Touch (20th Century)
- ★ JOHN WILLIAMS—Theme From Close Encounters (Arista) 34 9
- ★ BILLY JOEL—Just The Way You Are (Columbia) 17 5

KFJZ FM (Z 97)—Ft Worth
- ● BILLY JOEL—Just The Way You Are (Columbia)
- ● DAN HILL—Sometimes When We Touch (20th Century)
- ★ SAMANTHA SANG—Emotion (Private Stock)
- ★ LYNYRD SKYNYRD—What's Your Name (MCA) 15

KINT—El Paso
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● JOHN WILLIAMS—Theme From Close Encounters (Arista)
- ★ RANDY NEWMAN—Short People (W B) 19
- ★ BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 15 7

WKY—Oklahoma City
- ● CHIC—Dance Dance Dance (Atlantic)
- ● STEELY DAN—Peg (ABC)
- ★ BEE GEES—Stayin Alive (RSO) 20 9
- ★ QUEEN—We Are The Champions (Elektra) 15 6

KOMA—Oklahoma City
- ● JOHN DENVER—How Can I Leave You Again (RCA)
- ● ANDY GIBB—Love Is Thicker Than Water (RSO)
- ★ LTD—Back In Love Again (A&M) 9 5
- ★ ROD STEWART—You're In My Heart (W B) 4 1

KAKC—Tulsa
- ★ HEATWAVE—Always And Forever (Epic)
- ● B.J. THOMAS—Everybody Loves A Rain Song (MCA)
- ★ BILLY JOEL—Just The Way You Are (Columbia) 14 8
- ★ LTD—Back In Love Again (A&M) 9 4

KELI—Tulsa
- ● ABBA—The Name Of The Game (Atlantic)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 17 10
- ★ ELECTRIC LIGHT ORCH.—Turn To Stone (U A /Jet) 22 15

WTIX—New Orleans
- ● MECO—Theme From Close Encounters" (Millennium)
- ● JAY FERGUSON—Thunder Island (Asylum)
- D★ BEE GEES—Stayin Alive (RSO) 23 10
- ★ BILLY JOEL—Just The Way You Are (Columbia) 24 11

WNOE—New Orleans
- ● B.J. THOMAS—Everybody Loves A Rain Song (MCA)
- D● BEE GEES—Night Fever (RSO) (LP)
- ★ QUEEN—We Are The Champions (Elektra) 19 7
- ★ K.C. & THE SUNSHINE BAND—Boogie Shoes (TK) (LP) 28 21

KEEL—Shreveport
- ● NATALIE COLE—Our Love (Capitol)
- ● PRISM—Take Me To The Captain (Ariola)
- ★ SAMANTHA SANG—Emotion (Private Stock) 24 16
- ★ NEIL DIAMOND—Desiree (Columbia) 29 22

Midwest Region

● TOP ADD ONS

JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
DAN HILL—Sometimes When We Touch (20th Century)
FOREIGNER—Long, Long Way From Home (Atlantic)

★ PRIME MOVERS

(D) BEE GEES—Stayin Alive (RSO)
RANDY NEWMAN—Short People (W B)
BILLY JOEL—Just The Way You Are (Columbia)

BREAKOUTS

LE BLANC & CARR—Falling (Big Tree)
RITA COOLIDGE—The Way You Do The Things You Do (A&M)
LYNYRD SKYNYRD—What's Your Name (MCA)

WLS—Chicago
- ★ FOREIGNER—Long, Long Way From Home (Atlantic)
- D● BEE GEES—Stayin Alive (RSO)
- ★ RANDY NEWMAN—Short People (W B) 16 5
- ★ BILLY JOEL—Just The Way You Are (Columbia) 24 13

WMET—Chicago
- ● JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- ★ RANDY NEWMAN—Short People (W B) 23 5
- D★ BEE GEES—Stayin Alive (RSO) 25 14

(Continued on page 28)

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THE NEW SINGLE BY AN IRATE EXPONENT OF SOCIAL-CONSCIENCE ROCK

2-4-6-8 MOTORWAY

"THE MOST IMPORTANT NEW BAND IN BRITAIN"

—New Musical Express

Available From Capitol Records

(4533)

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Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (1/12/78)

● Continued from page 26

WROK-Rockford
- D● CHIC—Dance Dance Dance (Atlantic)
- ● KANSAS—Dust In The Wind (Kirshner) (LP)
- D★ BEE GEES—Stayin Alive (RSO) 30 20
- ★ LEIF GARRETT—Runaround Sue (Atlantic) 15 8

WIRL-Peoria
- ● SHAUN CASSIDY—Hey Deanie (Warner Curb)
- D● BEE GEES—Stayin Alive (RSO)
- ★ ELECTRIC LIGHT ORCH.—Turn To Stone (U A Jet) 12 16
- ★ NEIL DIAMOND—Desiree (Columbia) 17 11

WNOE-Indianapolis
- ● NEIL DIAMOND—Desiree (Columbia)
- ● DAN HILL—Sometimes When We Touch (20th Century)
- ● QUEEN—We Are The Champions (Elektra) 9 1
- ★ STYX—Come Sail Away (A&M) 17 10

WOKY-Milwaukee
- ★ LE BLANC & CARR—Falling (Big Tree)
- ● GARFUNKEL, SIMON & TAYLOR—Wonderful World (Columbia)
- D★ BEE GEES—Stayin' Alive (RSO) 17 10
- ★ LYNYRD SKYNYRD—What's Your Name (MCA) 32 25

WZUU FM-Milwaukee
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ● JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- ★ BEE GEES—Stayin Alive (RSO) 14 3
- ★ BILLY JOEL—Just The Way You Are (Columbia) 10 4

KSLQ-FM-St. Louis
- ● CON FUNK SHUN—Ffun (Mercury)
- ● DAN HILL—Sometimes When We Touch (20th Century)
- D★ BEE GEES—Stayin Alive (RSO) 30 13
- ★ ROD STEWART—You're In My Heart (W B) 11 4

KXOK-St. Louis
- ★ DAN HILL—Sometimes When We Touch (20th Century)
- ★ RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ★ ROD STEWART—You're In My Heart (W B) 22 11
- D★ CHIC—Dance Dance, Dance (Atlantic) 17 10

KIOA-Des Moines
- ● LINDA RONSTADT—Blue Bayou (Asylum)
- ● ABBA—The Name Of The Game (Atlantic)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 21 10
- D★ BEE GEES—Stayin Alive (RSO) 12 4

KDWB-Minneapolis
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ● STEELY DAN—Peg (ABC)
- D★ BEE GEES—Stayin Alive (RSO) 30 1
- ★ RANDY NEWMAN—Short People (W B) 19 6

KSTP-Minneapolis
- ● LE BLANC & CARR—Falling (Big Tree)
- ● WET WILLIE—Street Corner Serenade (Epic)
- D★ BEE GEES—Stayin Alive (RSO) 28 13
- ★ RANDY NEWMAN—Short People (W B) 11 5

WHB-Kansas City
- ● ANDY GIBB—Love Is Thicker Than Water (RSO)
- ● JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- ★ LTD—Back In Love Again (A&M) 40 20
- ★ LITTLE RIVER BAND—Happy Anniversary (Capitol) 38 26

KBEQ-Kansas City
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- ● JACKSON BROWNE—Running On Empty (Elektra/Asylum) (LP)
- D★ BEE GEES—Stayin Alive (RSO) 19 2
- ★ JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 18 8

KKLS-Rapid City
- ● LEO SAYER—Easy To Love (W B)
- ● WET WILLIE—Street Corner Serenade (Epic)
- ★ QUEEN—We Are The Champions (Elektra) 22 17
- ★ DAN HILL—Sometimes When We Touch (20th Century) 17 13

KQWB-Fargo
- ● DAVID GATES—Goodbye Girl (Elektra)
- ● FOREIGNER—Long Long Way From Home (Atlantic)
- D★ BEE GEES—Stayin Alive (RSO) 40 15
- ★ BILLY JOEL—Just The Way You Are (Columbia) 21 14

Northeast Region

● TOP ADD ONS

RITA COOLIDGE—The Way You Do The Things You Do (A&M)
LITTLE RIVER BAND—Happy Anniversary (Capitol)
JOHN WILLIAMS—Theme From "Close Encounters" (Arista)

★ PRIME MOVERS

(D) BEE GEES—Stayin Alive (RSO)
BILLY JOEL—Just The Way You Are (Columbia)
(D) CHIC—Dance Dance Dance (Atlantic)

BREAKOUTS

JOHNNY RIVERS—Curious Mind (Soul City)
PAUL DAVIS—I Go Crazy (Bang)
ABBA—The Name Of The Game (Atlantic)

WABC-New York
- D● BEE GEES—Stayin Alive (RSO)
- ●
- ★ RANDY NEWMAN—Short People (W B) 14 5
- ★ STYX—Come Sail Away (A&M) 21 14

99 X-New York
- ★ CON FUNK SHUN—Ffun (Mercury)
- ● DAN HILL—Sometimes When We Touch (20th Century)
- D★ BEE GEES—Stayin Alive (RSO) 30 15
- ★ BILLY JOEL—Just The Way You Are (Columbia) 19 7

WPTR-Albany
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 17 8
- ★ BILLY JOEL—Just The Way You Are (Columbia) 20 14

WTRY-Albany
- ★ DONNA SUMMER—I Love You (Casablanca)
- ● GARY WRIGHT—Touch And Gone (W B)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 28 15
- D★ BEE GEES—Stayin' Alive (RSO) 9 1

WKBW-Buffalo
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ● MECO—Theme From "Close Encounters" (Millennium)
- ★ QUEEN—We Are The Champions (Elektra) 25 17
- D★ BEE GEES—Stayin Alive (RSO) 15 9

WYSL-Buffalo
- ● RUSH—Closer To The Heart (Mercury)
- ● EDDIE MONEY—Baby Hold On (Columbia)
- D★ CHIC—Dance, Dance Dance (Atlantic) 27 15
- ★ QUEEN—We Are The Champions (Elektra) 17 8

WBBF-Rochester
- ● GARFUNKEL, SIMON, TAYLOR—Wonderful World (Columbia)
- ●
- ★ NONE
- ★

WRKO-Boston
- ● PAUL DAVIS—I Go Crazy (Bang)
- ● ABBA—The Name Of The Game (Atlantic)
- D★ BEE GEES—Stayin Alive (RSO) 18 9
- D★ CHIC—Dance, Dance Dance (Atlantic) 14 8

WBZ-FM-Boston
- ● PRISM—Take Me To The Captain (Ariola)
- ● MEAT LOAF—You Took The Words Right Out Of My Mind (Epic)
- ★ NONE
- ★

F-105 (WVBF)-Boston
- D● CHIC—Dance Dance Dance (Atlantic)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 18 9
- ★ BILLY JOEL—Just The Way You Are (Columbia) 6 5

WDRC-Hartford
- ● EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ● JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- D● ODYSSEY—Native New Yorker (RCA) 16 5
- ★ BILLY JOEL—Just The Way You Are (Columbia) 14 8

WPRO (AM)-Providence
- ● JOHNNY RIVERS—Curious Mind (Soul City)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D● BEE GEES—Stayin Alive (RSO) 19 12
- ★ STYX—Come Sail Away (A&M) 23 17

WPRO-FM-Providence
- ● JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- ★ STYX—Come Sail Away (A&M) [illegible]
- ★ NEIL DIAMOND—Desiree (Columbia) 16 17

WICC-Bridgeport
- ● HEATWAVE—Always And Forever (Epic)
- ● JOHNNY RIVERS—Curious Mind (Soul City)
- D★ BEE GEES—Stayin Alive (RSO) 24 16
- ★ LTD—Back In Love Again (A&M) 14 8

Mid-Atlantic Region

● TOP ADD ONS

ANDY GIBB—Love Is Thicker Than Water (RSO)
LOU RAWLS—Lady Love (Phila Intl)
NATALIE COLE—Our Love (Capitol)

★ PRIME MOVERS

(D) BEE GEES—Stayin Alive (RSO)
STYX—Come Sail Away (A&M)
PAUL SIMON—Slip Slidin Away (Columbia)

BREAKOUTS

JOHNNY RIVERS—Curious Mind (Soul City)
RITA COOLIDGE—The Way You Do The Things You Do (A&M)
LYNYRD SKYNYRD—What's Your Name (MCA)

WFIL-Philadelphia
- ● LOU RAWLS—Lady Love (Phila Intl)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO)
- ★ BILLY JOEL—Just The Way You Are (Columbia) 8 3
- ★

WZZD-Philadelphia
- ● STYX—Come Sail Away (A&M)
- ★ PAUL DAVIS—I Go Crazy (Bang)
- ★ QUEEN—We Are The Champions (Elektra) 17 8
- ★ BOZ SCAGGS—Hard Times (Columbia) 23 19

WIFI FM-Philadelphia
- ● SAMANTHA SANG—Emotion (Private Stock)
- ● DOLLY PARTON—Here You Come Again (RCA)
- ★ PAUL SIMON—Slip Slidin Away (Columbia) 27 19
- ★ BILLY JOEL—Just The Way You Are (Columbia) 9 3

WPGC-Washington
- ● ANDY GIBB—Love Is Thicker Than Water (RSO)
- ● NATALIE COLE—Our Love (Capitol)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 28 19
- D● CHIC—Dance Dance Dance (Atlantic) 27 17

WGH-Norfolk
- ● LE BLANC & CARR—Falling (Big Tree)
- ● ANDY GIBB—Love Is Thicker Than Water (RSO)
- ★ PAUL SIMON—Slip Slidin Away (Columbia) 7 [illegible]
- D★ ODYSSEY—Native New Yorker (RCA) 11 8

WCAO-Baltimore
- ★ JOHNNY RIVERS—Curious Mind (Soul City)
- ● LOU RAWLS—Lady Love (Phila Intl)
- ★ SAMANTHA SANG—Emotion (Private Stock) 26 7
- ★ STYX—Come Sail Away (A&M) 13 6

WYRE-Annapolis
- D● CHIC—Dance Dance Dance (Atlantic)
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- D★ BEE GEES—Stayin Alive (RSO) [illegible] 7
- ★ HEATWAVE—Always And Forever (Epic) 18 26

WLEE-Richmond
- ★ JOHNNY RIVERS—Curious Mind (Soul City)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 19 8
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 29 [illegible]

WRVQ-Richmond
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- ● STYX—Come Sail Away (A&M) 16 6
- D★ BEE GEES—Stayin Alive (RSO) 17 8

Southeast Region

● TOP ADD ONS

RITA COOLIDGE—The Way You Do The Things You Do (A&M)
ERIC CLAPTON—Lay Down Sally (RSO)
LYNYRD SKYNYRD—What's Your Name (MCA)

★ PRIME MOVERS

(D) BEE GEES—Stayin Alive (RSO)
DAN HILL—Sometimes When We Touch (20th Century)
QUEEN—We Are The Champions (Elektra)

BREAKOUTS

HEATWAVE—Always And Forever (Epic)
LINDA RONSTADT—Poor Poor Pitiful Me (Asylum) (LP)
B J THOMAS—Everybody Loves A Rain Song (MCA)

WQXI-Atlanta
- ● DAVID GATES—Goodbye Girl (Elektra)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 20 8
- ● LYNYRD SKYNYRD—What's Your Name (MCA) 10 6

Z 93 (WZGC FM)-Atlanta
- ● COMMODORES—Too Hot To Trot (Motown)
- ● LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) (LP)
- ● ERIC CLAPTON—Lay Down Sally (RSO) 30 20
- ★ DAN HILL—Sometimes When We Touch (20th Century) [illegible] 13

WBBQ-Augusta
- ● HEATWAVE—Always And Forever (Epic)
- ● B J THOMAS—Everybody Loves A Rain Song (MCA)
- D★ BEE GEES—Stayin Alive (RSO) 25 18
- ★ LE BLANC & CARR—Falling (Big Tree) 28 21

WFOM-Atlanta
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ● SANFORD & TOWNSEND—Paradise (W B)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 20 14
- ★ LITTLE RIVER BAND—Happy Anniversary (Capitol) 29 [illegible]

WSGA-Savannah
- ★ CON FUNK SHUN—Ffun (Mercury)
- ● LINDA RONSTADT—Poor Poor Pitiful Me (Asylum) (LP)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 19 7
- D★ BEE GEES—Stayin Alive (RSO) 11 [illegible]

WFLB-Fayetteville
- ● RAYDIO—Jack And Jill (Arista)
- ★ LINDA RONSTADT—Poor Poor Pitiful Me (Asylum) (LP)
- ★ BRICK—Ain't Gonna Hurt (Bang) 31 [illegible]
- ★ HEATWAVE—Always And Forever (Epic) 4 1

WQAM-Miami
- ● NONE
- ●
- ★ BILLY JOEL—Just The Way You Are (Columbia) 9 2
- ★ BOB WELCH—Sentimental Lady (Capitol) [illegible]

WMJX (96X)-Miami
- ● DONNA SUMMER—I Love You (Casablanca)
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 20 9
- ★ SAMANTHA SANG—Emotion (Private Stock) 10 [illegible]

Y-100 (WHYI FM)-Miami
- ● STYX—Come Sail Away (A&M)
- ● NEIL DIAMOND—Desiree (Columbia)
- D★ BEE GEES—Stayin Alive (RSO) 28 14
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 17 9

WLOF-Orlando
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ●
- D★ BEE GEES—Stayin Alive (RSO) 15 2
- ★ BILLY JOEL—Just The Way You Are (Columbia) 14 3

WRBQ-FM-Tampa
- ● QUEEN—We Are The Champions (Elektra)
- ★ K C & THE SUNSHINE BAND—Wrap Your Arms Around Me (TK)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 25 28
- ★ PAUL SIMON—Slip Slidin Away (Columbia) 16 12

BJ-105 (WBJW-FM)-Orlando
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ●
- ★ QUEEN—We Are The Champions (Elektra) 39 23
- ★ RANDY NEWMAN—Short People (W B) 18 5

WQPD-Lakeland
- ● BOZ SCAGGS—Hollywood (Columbia)
- ● DR HOOK—Making Love & Music (Capitol)
- ● CON FUNK SHUN—Ffun (Mercury) 21 12
- D● BEE GEES—Stayin Alive (RSO) 15 9

WMFJ-Daytona Beach
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ● DR HOOK—Making Love And Music (Capitol)
- ★ LYNYRD SKYNYRD—What's Your Name (MCA) 16 6
- ★ JAY FERGUSON—Thunder Island (Asylum) 1 2

WAPE-Jacksonville
- ● STILLWATER—Mind Bender (Capricorn)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 6 2
- ★ BILLY JOEL—Just The Way You Are (Columbia) 11 7

WAYS-Charlotte
- ★ ELECTRIC LIGHT ORCH—Turn To Stone (U A Jet)
- ● LYNYRD SKYNYRD—What's Your Name (MCA)
- D★ BEE GEES—Stayin Alive (RSO) 25 10
- ★ RANDY NEWMAN—Short People (W B) 11 4

WRIX-Raleigh
- ★ ERIC CLAPTON—Lay Down Sally (RSO)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 25 11
- ★ EARTH, WIND & FIRE—Serpentine Fire (Columbia) 26 12

WTOB-Winston-Salem
- D● ODYSSEY—Native New Yorker (RCA)
- ● MECO—Theme From "Close Encounters" (Millennium)
- D★ BEE GEES—Stayin Alive (RSO) 23 15
- ★ JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 26 19

WTMA-Charleston
- ● HEATWAVE—Always And Forever (Epic)
- ● BILL WITHERS—Lovely Day (Columbia)
- ★ CARPENTERS—Calling Occupants (A&M) 24 [illegible]
- D★ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 18 10

WORD-Spartanburg
- ● DONNA SUMMER—I Love You (Casablanca)
- ● B.J. THOMAS—Everybody Loves A Rain Song (MCA)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 21 13
- ★ BILL WITHERS—Lovely Day (Columbia) 17 11

WLAC-Nashville
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ★ CON FUNK SHUN—Ffun (Mercury) 18 5
- ★ NEIL DIAMOND—Desiree (Columbia) 28 15

WMAK-Nashville
- ● TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- ● RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Stayin Alive (RSO) 18 4
- ★ EARTH, WIND & FIRE—Serpentine Fire (Columbia) 30 17

WHBQ-Memphis
- ● ERIC CLAPTON—Lay Down Sally (RSO)
- ● ELECTRIC LIGHT ORCH.—Turn To Stone (U A Jet)
- ★ QUEEN—We Are The Champions (Elektra) 25 17
- ★ COMMODORES—Too Hot To Trot (Motown) [illegible]

WMPS-Memphis
- ● DAVID GATES—Goodbye Girl (Elektra)
- ● BONNY ARVOR—Until Now (First Artists)
- ★ BILLY JOEL—Just The Way You Are (Columbia) 17 9
- ★ JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 26 18

WRJZ-Knoxville
- ● LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ● JAY FERGUSON—Thunder Island (Asylum)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 21 8
- ★ RANDY NEWMAN—Short People (W B) 12 [illegible]

WGOW-Chattanooga
- ● ERIC CLAPTON—Lay Down Sally (RSO)
- D● ODYSSEY—Native New Yorker (RCA)
- D★ BEE GEES—Stayin Alive (RSO) 20 7
- ★ DAN HILL—Sometimes When We Touch (20th Century) 12 6

WERC-Birmingham
- ● HEATWAVE—Always And Forever (Epic)
- D● CHIC—Dance Dance, Dance (Atlantic)
- D★ BEE GEES—Stayin Alive (RSO) 19 11
- ★ QUEEN—We Are The Champions (Elektra) 22 15

WSGN-Birmingham
- ★ ERIC CLAPTON—Lay Down Sally (RSO)
- D● BEE GEES—Night Fever (RSO) (LP)
- D★ BEE GEES—Stayin Alive (RSO) 14 7
- ★ DAN HILL—Sometimes When We Touch (20th Century) 9 6

WHHY-Montgomery
- ● BILL WITHERS—Lovely Day (Columbia)
- ● B.J. THOMAS—Everybody Loves A Rain Song (MCA)
- ★ WINGS—Mull Of Kintyre (Capitol) 21 13
- ★ LITTLE RIVER BAND—Happy Anniversary (Capitol) 15 10

KAAY-Little Rock
- ● ANDY GIBB—Love Is Thicker Than Water (RSO)
- ●
- D★ BEE GEES—Stayin' Alive (RSO) 15 6
- ★ QUEEN—We Are The Champions (Elektra) 17 12

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WAYLON & WILLIE

MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS
and
I CAN GET OFF ON YOU

PB-11198

DEBUT:

36 Billboard 40 Record World 25 Cashbox

THE HIT SINGLE FROM THE ALBUM

RCA Records

AFL/AFS/APK1-2686

WADO Retains Latin Hold Despite 'Obsolete' Format

By AGUSTIN GURZA

LOS ANGELES—"The record companies have always hated my guts, but I don't really care what they think Because actually, music is a secondary thing to us"

If that statement by Nelson Laverne, program director and general manager of New York's WADO sounds defensive, there's good reason for it

Laverne has been under considerable assault from Latin labels in New York for quite some time for what they see as an inflexible programming policy that is totally unresponsive to contemporary music, and thus to the needs of labels in getting their product exposed

The station's format has been variously termed "obsolete" and "antiquated" and the station itself has been called a "Latin music graveyard" by indignant record executives who complain they have too much product and too few outlets for exposure

The New York radio problem has been particularly severe as a flood of quality Latin product is being forced through a chronically bottle-necked three-station funnel

In the face of all this, Laverne has stuck unflinchingly to a programming policy that tends to ignore new product for older material characterized by one executive as "20 years behind the times"

Laverne himself boasts that each Friday is devoted to a special format (dubbed "Viernes Para Recordar") which plays only pre-1950 music with some of the cuts dating as far back as the 1930s

But what labels see as a defect and counter-productive to their interests, Laverne sees as a positive quality beneficial to the interests of the only group he claims is important to him—his listeners

And in the five years that he has programmed the station (this anniversary was last month) his listeners and the popularity of his consistently top ranked station have been his defense

"We're responsible broadcasters," he boasts, "and we program for our people If someday those people let me know that they want Chinese soul music, then that's what I'll play

"In the meantime, I'm not going to fool around with a successful formula (Laverne says the station grossed more than $3 million in 1977) just because the record companies want me to"

The first crack in WADO's "successful formula" coincided ironically with Laverne's fifth-year celebration when the Arbitron ratings book for October/November showed the station slipped slightly from its long-held number one Latin position for the first time

And while record executives looked hopefully at the recent ratings as a sign that WADO would open its airwaves to modern Latin music, Laverne himself poo-pooed the results and stated even more firmly that he would stick to tried-and-true programming concepts

He claims, to begin with, that the Pulse report has been historically more accurate in measuring the ethnic market and he adds that Arbitron had recently revised its methodology for ethnic research Thus, he would "wait for at least another two or three books before even beginning to touch the programming

"This (dropping from first place) happened once before and nobody gets excited," Laverne says "I assure you that we are not concerned about this in any way, shape or form"

And he adds that he "doubts very much that the basic concept of our programming will be changed at all within the next five years

"When you're in the Spanish radio market in New York, the ratings aren't as important as American radio simply because it is almost impossible to ignore any of the stations in the market"

From a musical point of view Laverne is vague and imprecise when asked to define his "concept of programming" But from a demographic standpoint, he is clear, certain and decisive

"We're not programming for the 18-25 year old" he explains "The second generation Latins in this age group have become so Americanized that they become more comfortable in English, and sooner or later tune into American stations

"I'm concerned about the first generation Latins who have arrived recently that don't speak English at all, and don't even know how to get around in the subway

"Don't forget, most of us are immigrants and it takes us a while to

(Continued on page 128)

HEARING RANGE—Harry Newman, afternoon drive personality at KLAC in Los Angeles, shows Susie Allanson how her hit "Baby, Last Night Made My Day" sounds on the country music station Allanson visited the station to promote her Warnar/Curb Records single

Parade Of Talent On Tap For Kraft Jan. 24 Special

NEW YORK From Edgar Bergen to Roy Clark will be the scope of "The Kraft 75th Anniversary Special" on CBS-TV network Jan 24 9 30-11 p m ET

Singer Leslie Uggams, bandleader Bob Crosby, Hal Perry, the creator of the Great Gildersleeve, comedians Milton Berle and Alan King, and Donna McKechnie of Broadway's "A Chorus Line" are also in the show, each has been associated with a Kraft-sponsored radio or tv show in the past 45 years.

Glen Campbell, Johnny Cash, Perry Como, Bing Crosby, Bobby Darin and Johnny Carson will be recaptured via tape and film performances from past shows, along with Al Jolson, Barry Manilow, Liza Minnelli, Ed Sullivan, Flip Wilson and Stevie Wonder

Kraft, founded in 1902, began its association with the broadcasting industry via its sponsorship of Paul Whiteman's orchestra in 1933 That radio program eventually became "Kraft Music Hall" in 1934 and Al Jolson was its first permanent host. He was succeeded by Bing Crosby who headed the program 10 years It went on tv in 1946

Arnold's 'Backspin' Now In Syndication

DALLAS—Following a three-month test, Toby Arnold & Assoc is launching the daily "Backspin" program into national syndication.

The show is a mini-feature hosted by Charlie Van Dyke, morning air personality and program director of KLIF in Dallas Dick Starr is producer, Jim Ramsburg is writer

Among the stations that aired the program in the test were KLIF, KDOK in Tyler, Tex, WIBM in Jackson, Mich, KLUF in Longview Tex, and WHNN in Saginaw Mich Free demos are available on request

Hartford Station Switching To MOR

HARTFORD, Conn—WMLB, a 1,000-watt station located at 1550 on the dial here, is dropping country music for a middle-of-the-road format

Barry Chaiken, president of the daytime station, says that he will use the taped music programming service of Radio Arts Los Angeles, but feature local live air personalities The format is called "The Entertainers" Format change is Feb 1

Movie Built Of 'Rock History'

TORONTO—CHUM here has produced an educational film based on its syndicated 64-hour radio documentary, "The History Of Rock"

The film, which traces the roots, rise and resurgence of rock'n'roll and parallels the social and cultural upheavals which accompanied it, is specifically tailored to fit into one school period, beginning with a live introduction and followed by a question and answer period

It began running in Canadian high schools Jan 4 free of charge. Included in the film are vintage views of dozens of important artists including Elvis Presley and the Beatles, plus an overview of many significant events such as the assassination of President John F Kennedy.

San Juan's WKAQ Serves News & Rock

SAN JUAN—With WKAQ-AM here switching to all-news under programming consultant Mike Joseph, WKAQ-FM will take over alone the Top 40 format of the AM affiliate as of Jan. 16.

WKAQ-AM had been featuring a news block four hours each morning with considerable success Recently, the AM station dropped to number two in Pulse The FM station had been simulcasting the format of the AM station.

'XT-40' In N.Y.

WATKINS GLEN, N Y—WXYY, an FM station here, is now airing the "XT-40" programming service produced and syndicated by Drake-Chenault Enterprises, Los Angeles.

TOO MUCH PRODUCT?

WICB in Ithaca 'Tests' New Disks

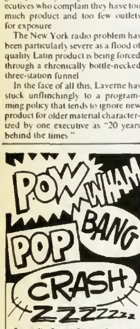
ITHACA, N Y—WICB, an FM station located at 92 on the dial, claims to have solved the problem of "too much album product" being released these days

"With record companies releasing new material at an incredible rate," says program director Steve Goldstein, "I'm finding an increasing percentage of the album rock audience becoming confused and frustrated There is simply too much product for the average listener to keep track of

"At WICB, we've been dealing with the problem through a locally-produced weekly music on-air magazine called 'The Sampler'

"Basically, the program serves as a clearing house for all notable new releases. Each is 'sampled' on the air Major releases are played in their entirety while others are featured via selected cuts. The program is about a year old and has proven to be an excellent testing vehicle for new material while developing station credibility as 'Central New York's Finest Rock'"

In addition to the music, the hour is supplemented with light discussion and reviews by assistant program director John Peterson and music director Harry Weinger. Also included is a concert schedule and rock information such as expected album release dates."



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San Diego B-100 Boogie Machine

• *Continued from page 4*

Atkinson believes he was the first mobile disco unit to work hand-in-hand with a radio station. Presently, there are others operating in the field. Jeff Salgo, program director of KFXM in San Bernardino near Los Angeles, is using a station-owned mobile disco unit for two to three dances a week hosted by KFXM air personalities who pocket the money. For the station, he considers it an excellent promotion. "For us, it's a cost-free promotion."

KCBQ in San Diego is now also promoting a mobile disco operation. But KCBQ is far behind the sophistication of the B-100 Boogie Machine, which helped raise "in excess of $65,000 for the Muscular Dystrophy Assn.," according to MDA field service representative Michael B. Sayre.

Atkinson left KDEO, which was then an oldies format station, when B-100 went on the air as a rock station. Bobby Rich, program director, thought the disco concept a great idea. Last year, the Boogie Machine with two separate units operating in the field did 120 different dances for 65 different schools before more than 50,000 students.

"I now have five different units working Thursday, Friday and Saturday night," says Atkinson "and in the four months of this school year we've appeared before 35,000 students. In addition, the Boogie Machine is always present at conventions and benefits and at various afternoon dances for junior high school students who aren't allowed to have evening dances."

Atkinson himself picks the music, but is careful to stick to records that B-100 has played on the air. For instance, B-100 plays only the "Walk This Way" cut by Aerosmith and that's the only Aerosmith tune you'll hear on the Boogie Machine. He also plays the top 10 soul tunes in the nation, feeling that San Diego is slow on soul music. "But it's all only the dance tunes."

The Boogie Machine comes in two sizes of speakers. For smaller dances, JBL studio monitors are used. For larger occasions, the JBL 825 speaker is used. The music is in stereo. Atkinson has designed a special disco console which he hopes to market. The Boogie Machine also comes equipped with a light show and a display promoting B-100. Though Atkinson owns all the equipment and pays all the operators, he claims "I am the Boogie Machine. It's like B-100 having its promotion free. But, in return, the station switches all requests for the Boogie Machine to his office, the station provides gifts for dance contests at the events, and also the disk jockeys of the station are onhand in tuxedos."

All of the B-100 disk jockeys work the dances. For a charity event, everyone of the disk jockeys will show up free. For the normal school dances, the B-100 disk jockeys earn $25 an hour. Atkinson charges the school $100 for the evening for the machine and an operator. "And if it's a small school with a limited budget, the price may go down just for the sake of promoting the radio station."

Atkinson's firm is called the Sound Promotions Mobile Disco. He has two full-time employes and 10 part-time employes, mostly college students or friends. Normally a dance requires an operator for the console, a helper to set it up (though one man can actually set it up himself) and "all the disk jockey has to do is walk in and pick up a mike and do a show."

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WESTWOOD ONE

1960s Theme On NBC-TV

LOS ANGELES—Mary Travers, the Association, Jose Feliciano, Donovan, the Four Tops and Frankie Valli are among the performers taping here a two-hour music special called "Echoes Of The Sixties" to air on the NBC-TV network early this year.

The show, produced by ALA productions, has filmed segments in England with Mickey Dolenz, Gerry and the Pacemakers, Petula Clark, Marianne Faithfull, the Searchers, Alan Price and others.

The U.S. segment will also feature Bobby Sherman and Bob Crane. Executive producer William Allyn and producer Sandra Smith Allyn claim the show will feature 100 minutes of music, beginning with the arrival of the Beatles.

"It's kind of a musical review of the fashions, philosophy, politics and events of the decade," the producers say. Kevin Billington is director.

WHTT Subscribes

DAVENPORT, Iowa—WHTT is now using "Great American Country," a syndicated country music programming service produced by Drake-Chenault Enterprises, Los Angeles. It's an FM station.

New On The Charts

Ray Parker of Raydio

"Jack & Jill"—☆

Raydio is a four member band headed by Ray Parker, a top session guitarist and songwriter. Parker's biggest hit credit todate is "You Got The Love," Rufus' 1974 hit which he co-wrote with Chaka Khan.

Parker formed his first group 10 years ago with two Detroit friends, Nathan Watts and Ollie Brown; soon after he formed another group with Brown, Bohannon and Michael Henderson, which backed up such big name acts as Gladys Knight, Stevie Wonder and the *Temptations* at the Twenty Grand, a top local club.

Parker then began his career as a session guitarist, first at Motown with Marvin Gaye and then at Invictus with Chairmen Of The Board and Freda Payne.

In 1972 Parker went on the road with Stevie Wonder in Wonder's opening slot on the Rolling Stones tour. His big break came in 1974 with the Rufus hit, a small acting role in the Bill Cosby-Sidney Poitier film "Uptown Saturday Night" and session work with Barry White and the Love Unlimited Orchestra.

He has since done session work with the Rolling Stones, LaBelle, Boz Scaggs, Helen Reddy and Seals & Crofts, and has written songs for White and the Love Unlimited Orchestra, Nancy Wilson, Bobby Womack and Herbie Hancock.

Raydio, which is rounded out by Arnell Carmichael on synthesizer, Jerry Knight on bass and Vincent Bonham on piano, was introduced in Clive Davis' product presentation at the Arista convention in San Diego last August. Its first single is described by the label as "an innocent but nasty song."

Raydio is managed by Cavallo Ruffalo (213) 274-8071 and booked by the Brighton Agency (213) 273-6846. The same management and booking credits are shared by Earth, Wind & Fire, the Emotions, Deniece Williams, Weather Report and Pockets, which achieved its first chart single just last week.

Eloise Laws

"1,000 Laughs"—95

This ABC artist is the sister of two well known jazz artists, Hubert Laws on Columbia and Ronnie Laws on Blue Note.

Her first chart hit is from her first album for the label, "Eloise," issued last November. Laws also had one LP on Invictus in 1976, "Ain't It Good Feeling Good."

The songs on her new album were written by Linda Creed, who co-wrote with Thom Bell innumerable hits for the Stylistics and the Spinners. Creed most recently co-wrote, with Michael Masser, George Benson's hit, "The Greatest Love Of All."

The LP was coproduced by Creed and Jerry Goldstein, who has helmed War's long string of hits.

Laws, a native of Houston, attended Texas Southern Univ. before going to New York to audition at the Improvisation, a showcase for new talent. After working the Playboy Club circuit and doing the rounds of talk shows, she moved to Los Angeles two years ago.

Laws is managed by Jeff Cheen of Far Out Productions in L.A., (213) 874-1300. She has no booking agent at present.

Buys 'Superstars'

PHOENIX—KDKB-FM here will be consulted by Kent Burkhart/Lee Abrams and Assoc. of Atlanta and will feature the "Superstars" format developed by Abrams effective Monday (16). The station has been an album rock station for some years.

Vox Jox

By CLAUDE HALL

LOS ANGELES—**Dave Donahue**, who has built a string of successful country music properties and most recently has been national program director for Communications Properties, a nine-station chain with headquarters at KHAK in Cedar Rapids, Iowa, is looking for new ventures. He would prefer either a country music programming challenge in a decent-size market, or a station that needs consulting. You can reach him at 319-363-9237.

* * *

Bill Dalton has moved into the corporate structure of Metromedia Radio and **Mel Karmazin**, general manager of WNEW-FM, is temporarily managing WNEW-AM, New York, as well. . . . WNIC-FM, Detroit, needs a soft-rock communicator, talk to program director **Paul Christy**. . . . KBID in Wichita Falls, Tex., needs a couple of adult contemporary personalities.

• • •

From **Larry Steve Shiver**, WBOX, Bogalusa, La.: "We are one of the many small stations within the U.S. But we feel as we are a big part of radio just as much as the major markets, which boils down to what radio is all about. Pride in doing your job well. Our staff is small, but we do the job. **Don Smith** is our engineer, **June**

(Continued on page 38)

The Fabulous Story of the Detroit/Philadelphia Connection

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Columbia KFRU-AM
Fredericktown KFTW-AM
Joplin KFSB-AM
Kansas City KAYQ-AM
Kennett KBOA-AM
Kirksville KIRK-AM
Monett KRMO-AM
Nevada KNEM-AM
Rolla KCLU-AM FM
St Joseph WBHS-FM
St Louis KMOX-AM FM
Salem KSMO-AM FM
Sikeston KSIM-AM
Springfield KICK-AM

MONTANA
Bozeman KGLT-FM
Dillon KDBM-AM FM
Havre KOJM-AM
Helena KBLL-AM
Miles City KATL-AM
Missoula KYLT-AM FM
Shelby KSEN-AM
Wolf Point KVCK-AM

NEBRASKA
Columbus KTTT-AM FM
Freemont KHUB-AM FM
Keerney KGFW-AM
Lincoln KLMS-AM
Nebraska City KNCY-AM FM
North Platte KAHL-AM
Omaha KRCB-AM
Omaha KIOS-FM
Scotts Bluff KOLT-AM
York KAWL-AM FM

NEVADA
Elko KELK-AM
Las Vegas KRMS-FM
Winnemucca KWNA-AM

NEW HAMPSHIRE
Berlin WBRL-AM
Keene WKHS-FM
Nashua WSMN-AM
Plymouth WPNH-FM
Portsmouth WBBX-AM

NEW JERSEY
Atlantic City WFPG-AM FM
Bjairstown WFMV-FM
Dover WDHA-FM
Plainfield WERA-AM
Vineland WDVL-AM FM
Washington WFMV WCRV-AM FM

NEW MEXICO
Alamogordo KINN-AM
Albuquerque KRZY-AM
Clovis KICA-AM
Hobbes KCIA-AM
Las Cruces KOBE-AM
Zuni KSNI

NEW YORK
Albany WGNA-FM
Auburn WAUB-AM
Baldwinsville WSEN-AM FM
Batn WVIN-AM FM
Brentwood WXBA-FM
Buffalo WNIA-AM
Canandaigua WCGR-AM
Dundee WFLR-AM FM
Dunkirk WDOE-AM
Elmira WENY-AM FM
Gouverneur WIGS-AM FM
Ithca WTKO-AM
Jamestown WJTN-AM
Johnstown WIZR-AM FM
Kingston WGHO-AM
Lockport WLVL-AM
Melone WICY-AM
New York WOR-AM
Niagara Falls WJJL-AM
Olean WMNS-AM
Peekskill WLNA AM
Poughkeepse WEOK AM
Rochester WRDC-AM
Saranac Lake WNBZ-AM
Ticonderoga WIPS-AM
Syracuse WKFM-AM

NORTH CAROLINA
Chapel Hill WCHL-AM
Charlotte WBT-AM
Clayton WRDU-AM
Durham WTIK-AM
Edenton WCDJ-AM
Elizabeth City WGAI-AM
Fayetteville WFNC-AM
Goldsboro WYNG-AM
Henderson WIZS-AM
Hendersonville WHKP-AM WKIT-FM
Laurinburg WEWO-AM
Lincolnton WLON-AM
Morganton WMNC-AM FM
Mt Airy WPAO-AM
New Bern WSFL-FM
Newton WNNC-AM
Raleigh WPTF-AM
Roanoke Rapids WCBT-AM
Sanford WEYE-AM
Southern Pines WIOZ-FM
Statesville WSIC-AM
Taylorsville WSTH-AM
Wancheese WOBR-AM FM
Whiteville WENC-FM
Wilkesboro WWWC-AM
Williamston WIAM-AM
Wilmington WGNI-AM
Wilson WGTM-AM
Winston-Salem WSJS-AM

NORTH DAKOTA
Fargo WDAY-AM FM
Grafton KXPO-AM
Langdon KNDK-AM
Mayville KMAV-AM
Tioga KTGO-AM

OHIO
Akron WCUE-AM
Alliance WFAH-AM
Ashland WNCO-AM FM
Bryan WBNO-AM FM
Canton WNYN-AM
Cincinnati WCLU-AM
Cleveland WDMT-FM
Columbus WRMZ-FM
Dayton Z600
Delaware WDLR-AM
Delphos WDOH-FM
Findlay WFIN-AM
Georgetown WURD-FM
Greenville WDRK-FM
Ironton WIRO-AM
Johnstown WWNJ-FM
Lima WCIT-AM
Mansfield WMAN-AM
Marietta WMOA-AM FM
Marion WMRN-AM FM
Piqua WPTW-AM
Sandusky WLEC-AM FM
Springfield WBLY-AM
Tiffin WTTF-AM FM
Toledo WSPD-AM
Warren WHHH-AM
Youngstown WKBN-AM

OKLAHOMA
Durant KSEO-AM FM
Elk City KEADS-AM
Enid KCRC-FM
Hobart KTJS-AM
Lawton KRLG-FM
Lawton KCCO-AM
Norman KGOU-FM
Okmulgee KOKL-AM
Poteau KINB-FM
Ponca City KLOR-FM
Tulsa KRAV-FM

OREGON
Corvallis KFLY-AM FM
Eugene KPNW-AM FM
Hillsboro KUIK-AM
Hood River KHRI-AM
Pendleton KUMA-AM
Portland KGON-FM
Tillam KTIL-AM

PENNSYLVANIA
Altoona WVAM-AM FM
Beaver Falls WWKS-FM
Bedford WBFD-AM
Bethlehem WEZV-FM WGPA-AM
Bloomsburg WHLM-AM FM
Canonsburg WARO-AM
Chambersburg WCBG-AM
Clearfield WCPA-AM FM
Coatesville WCOJ-AM
Doylestown WBUX-AM
Elizabethtown WPDC-AM FM
Emporium WLEM-AM
Franklin WFRA-AM WVEN-FM
Harrisburg WFEC-AM
Lancaster WDDL-AM
Lewisburg WTGC-AM
Lewistown WKVA-AM
Lock Haven WBPZ-AM
Mansfield WNTE-FM
New Castle WKST-AM
New Wilmington WKPS-FM
Philadelphia WIP-AM
Pittsburgh WEEP-AM
Pottstown WPAM-AM
Roaring Spring WKMC-AM
Scranton WEJL-AM
Sharon WPIC-AM
Slippery Rock WMFT
State College WRSC-FM
Stroudsburg WVPO-AM FM
Sunbury WKOK-FM
Warren WNAE-AM
Wilkes-Barre WILK-AM
Williamsport WWPA-AM

RHODE ISLAND
Providence WBRU-FM
Westerly WERI-AM FM

SOUTH CAROLINA
Beaufort WBEU-AM FM
Charleston WTMI-FM
Chester WGCD-AM
Clemson WERP-FM
Cheraw WCRE-AM
Fountain Inn WFIS-AM
Gaffney WFGN-AM
Georgetown WGTN-AM
Georgetown WSNG-FM
Greer WEAB-AM
Hampton WSIB-AM
Kingstree WDKD-AM
Laurens WLBG-AM
Myrtle Beach WTGR-AM
Orangeburg WTND-AM
Spartanburg WKDY-AM
Sumter WFIG-FM
Union WBCU-AM
Winnsboro WCKM-AM
York WYCL-AM

SOUTH DAKOTA
Madison WJAM-AM FM
Sioux Falls KSOO-AM
Yankton KYNT-AM

TENNESSEE
Athens WLBI-AM
Chattanooga WRIP-AM
Columbia WKOM-AM FM
Cookeville WHUB-AM FM
Elizabethton WIDO-AM FM
Etowah WMCC FM
Franklin WAGG-AM
Gallatin WHIN-FM
Knoxville WRJZ-AM
Lebanon WCOR-AM
Memphis WMC-AM
Nashville WLAC-AM FM
Newport WLIK-AM
Union City WENK-AM
Waverly WPHC AM WVRY-FM
Waynesboro WAAN-AM
Winchester WCDT-AM

TEXAS
Abilene KWKC-AM
Amarillo KGNC-AM FM
Atlanta KALT-AM
Austin KLBJ-AM
Beaumont KLVI-AM
Big Spring KBST-AM
Brenham KWHI-FM
Brownfield KKBB-AM
Brownwood KBWB-AM
Carthage KCAS-AM
Childress KCTX-AM
Coleman KSTA-AM FM
Corpus Christi KSIX-FM
Corsicana KAND-AM KXCL-FM
Dallas KKDA-AM
El Paso KPAS-FM
Falfurrias KPSG-AM
Houston KULF-AM
Jacksonville KEBE KOOI-AM FM
Kilgore KOCA-AM
Kingsville KPUP-FM
Lubbock KFYO-AM
Lufkin KLUF-AM FM
Nacagdoches KLDF-AM
Odessa KRIG-AM
Ozona KRCT FM
Plainview KFLP-FM
Palestine KNET-AM
San Angelo KIXY-FM
San Antonio KZZY-FM
San Saba KDAL-AM
Texarkana KTFS-AM
Tyler KTYL-FM
Wichita Falls KLUR-FM
Woodville KVLL AM

UTAH
Logan KBLW-AM
Price KOAL-AM
Provo KEYY-AM
Salt Lake City KALL-AM FM

VERMONT
Brattleboro WKVT-AM
Newport WIKE-AM
Rutland WRUT-FM
Stowe WRFB-FM
St Johnsbury WTWN-AM

VIRGINIA
Appomattox WTTX-AM FM
Bluefield WBDY-FM
Charlottesville WCHV-AM
Christiansburg WJJJ-AM WVVV-FM
Covington WKEY-AM
Danville WDVA-AM
Emporia WEVA-AM
Gretna WMNA-AM FM
Hampton WOKI
Lexington WREL-AM
Harrisonburg WSVA-AM
Lynchburg WLLL-AM WGOL-FM
Manassas WRRM-AM
Norfolk WTAR-AM
Norton WNVA-AM FM
Orange WJM-AM FM
Roanoke WROV-AM
Rocky Mount WNLB AM
Smithfield WLOO-AM
South Hill WJWS AM WSHV-FM
Staunton WKDW AM
Virginia Beach WVAB-AM
Waynesboro WANV-AM
Winchester WHFL-AM
Wytheville WTVE-AM

WASHINGTON
Longview KELO-AM
Seattle KVI-AM

WEST VIRGINIA
Charleston WKAZ-AM
Charleston WOBE-FM
Keyser WKLP-AM FM
Martinsburg WEPM WESM-AM FM
Morgantown WCLG-AM FM
Montgomery WMON-AM

WISCONSIN
Beloit WGEZ-AM
Black River Falls WWIS-AM
Dodgeville WDMP-AM FM
Eau Claire WEAO-AM
Green Bay WNFL-AM
Haywerd WRLS-FM
La Crosse WIZM-AM FM
Milwaukee WYLO-AM
Mannette WLST-FM
Oshkosh WAGO-AM
Perk Falls WNBI AM FM
Reedsburg WRDB-AM FM
Ripon WCWC-AM FM
River Falls WRFW-FM
Tomahawk WJJO-AM
Two Rivers WOTC-AM FM
Waterloo WTRC AM FM
West Bend WBKV-AM FM

WYOMING
Cody KTDZ-FM
Gillette KGWY
Green River KUGR-AM
New Castle KLAK-AM
Torrington KGOS-AM

CANADA
Kelowna, British Columbia CKIQ-AM
Amherst, Nova Scotia CKDH-AM
New Brunswick St John CHSJ-AM
Sudbury, Ontario CKSO-AM
Calgary Alberte CFCN-AM
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1515 BROADWAY
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Vox Jox

• Continued from page 34

Smith does traffic, **Andrew Moses** is general manager, **Mel Hall** is our morning man and I do afternoon drive"

* * *

Gary Berkowitz, program manager of WPRO-FM in Providence, R.I., has an opening for an afternoon drive personality. "I'm looking for a high energy person with both on air and production experience"

J.R. Greeley, program director of KFWI in Topeka, Kan. 913-272-2122, is looking for two full time announcers with third ticket and at least a year of experience

* * *

Ted Brown, one of KCBQ in San Diego, is looking for top 40 personality work. 714-292-7478 **Bill Garcia** has left the program director's position at WXLO in New York **Gerry Peterson** has departed the programming slot at KCBQ in San Diego. **Sean Conrad** will be leaving his programming job at KSFX in San Francisco soon **Meredith Wilson** is leaving the music director's position at KTNQ in Los Angeles soon to live in Spain and live on goat milk cheese and bread and olives and other good things

* * *

Bob Steele has been named vice president at WTIC-AM As host of the 6-10 a.m. show, he becomes one of the extremely few air personalities to be so honored He has been a member of the WTIC staff since 1936 **Barbara Lorenz** joins WFYR in Chicago as a research analyst She was promotion director of the station

* * *

For a free copy of the Fruitbowl, write **Debbie Marcus**, **Linda Richardson** or **Jay Trachman** at the magazine, Box 382, Fair Oaks, Calif 95628 Trachman has authored a book called "Sharing The Art Of Personality Radio" and it's available for $8.50

* * *

Bob Ardrey, former FM Group vice president of Mel Griffin Radio, has joined the radio syndication firm of Drake-Chenault Enterprises Los Angeles, as regional manager He'll headquarter in Los Angeles

* * *

Outlet Co Providence, R.I. retailing firm has announced intention to buy KBQ Los Angeles Outlet, headed by **Bruce G. Sundlun**, is also planning to buy all-news station WTOP in Washington WNAX in Yankton, S.D has a new "Midwest In The Morning" trucker's show broadcast from the Rentchlers Truck Plaza in Sioux Falls, S.D. 90 miles from the main studios **Jay Jackson** does the show and needs country music records sent to him at P.O Box 1295, Sioux Falls, S.D 57101 The lineup at the station now features operations manager **Gary Edwards** 6-10 a.m., **Dennie Ray** 10-11 30 a.m and 1-5 p.m., music director **Jefferson Red** 6-midnight, **Jay Jackson** midnight-5 a.m and **Robert John** does news and weather and a disk jockey show 5-6 a.m **Tracy Mullines** does weekends

* * *

Jan 8-15, KSAN in San Francisco gave disk jockeys two hours each of commercial-free time to play their own favorites Then, Jan 21-22 from 2-6 p.m, the station invites promoter **Bill Graham** to play disk jockey KSAN program director **Bonnie Simmons** will do the engineering herself Graham is going to talk about all of the artists he's known over the years and of those great Fillmore days

* * *

Scott Henderson is leaving WLIP and WIZQ for a position in radio consulting at Frank N. Magid Assoc **Todd Scout** is the new program director of WIZQ, which recently changed calls from WLIP-FM

* * *

Greg Crawford is now at WQUA in Moline, Ill he'd been programming KSTT in Davenport, Iowa At KSWM, a country music daytime operation in Aurora, Mo., you'll find **Randy Esteve** on the air 6-8 a.m. and noon-1 p.m **Mike Sweeney** 8-noon and 1-5 p.m **Jim Doss** helps on weekends, along with **R.D. Brannen**. On KLLL, an FM station, you'll find "The Entertainers," a syndicated format from Radio Arts in Los Angeles But "The Entertainers" is only aired 8 a.m -7 p.m., and after that the station rocks until 10-30 p.m

* * *

Ira Lipson, program director for some while at KZEW in Dallas, has left the station and will be delving more and more into consulting He has been consulting KATT in Oklahoma City His phone is 214-692-6519

* * *

Bill O'Brian, morning man at KRKT in Willamette Valley, Ore., has been promoted to assistant program director **Larry Blair** has been promoted to music director The lineup includes **Bill O'Brian** 6-10 a.m., **H. David Allan** 10 a.m -3 p.m. **Kirk Summers** 3-8 p.m., **Larry Blair** 8-midnight, and **Brian Wood** midnight-6 a.m. **Paula Sanderson** does weekends.

* * *

Paul Sherry, news director at KSTN in Stockton, Calif , says he's leaving the station and looking 209-948-5494 **Luciano Alves**, 4-7 p.m art personality at Radio Globo, Rio de Janeiro, came by to visit. He also visited KMET and KLAC in Los Angeles and met such great air personalities as **B. Mitchell Reed** of KMET and **Art Nelson** and **Harry Newman** of KLAC Alves, of course, works at one of the biggest radio stations in the world-Radio Globo But can you guess who might be the most-on-air personality in the world? **Harry Newman**, who does a regular show on KLAC a show heard around the world on AFRTS, a syndicated radio programming service now produced and marketed by Filmways Radio in Los Angeles, a monthly or so show on the airline programming division of Billboard Publications and another syndicated radio program.

* * *

Lars Hanson, otherwise known as **Larry Hall** of WELM in Elmira, N.Y., seconds the suggestion that Billboard write a feature story on **Bob Savage** program director of 13-Q in Pittsburgh. "Back in the early '70s, Savage along with **Joel Carson**, **Ron Ferro** and **Bob Scott** made

(Continued on page 39)

Vox Box

• *Continued from page 38*

WFLM one of the finest-sounding small market rockers in the East. At that time, down the road in Corning, I was learning the basics along with **Alexandra Hays** at WGLI. Alex, of course, is now at WPIX-FM in New York. We used to drive 20 miles down Route 17 just to pick up Savage's crazy signoff bits." Hanson is pulling down midnight-6 a.m. while handling also programming chores for the automated love rock format of WLVY, a sister station.

* * *

At almost the same time, **Jimi Fox** has left his programming position at KTNQ, Los Angeles. It was another challenging situation. And there will be many who feel that Fox was not given enough time to meet that challenge, which was not only defeating KHJ but also beating various FM rockers in the market. And one of the major competitors was an old pro who was quietly working away on the sidelines—**John Rook** at KFI. KFI just came up in the ratings. It's rocking. But not much hullabaloo was said about it. Incidentally, the station has just bought off **Hilly Rose's** contract and is now music around the clock.

Personally, I hated to see **Jimi Fox** lose out, he's an awful nice guy and, I think, a damned good program director.

Perhaps there's a deeper message to be acquired in all of the changes happening now in Los Angeles radio and especially in AM radio. If you look at the recent Arbitron ratings, you find that KHJ had 3.5 total persons for the week, 6 a.m.-midnight. KFI had 3.1 and KTNQ had 2.1. But when you broke down the ratings into 18-24 demographics, you found KFI had 4.4 in men and 1.8 in women. KHJ had 3.7 in men and 5.9 in women. KTNQ had 3.3 in men and 2.2 in women. Oddly, KMPT had 12.1 in men and 5.2 in women. KLOS had 10.8 in men, 7.8 in women. KNX-FM had 6.0 in men, 8.5 in women. So, if you add up all of the 18-24 men for KFI, KHJ and KTNQ, you don't get the men that KMPT has. And, though you can get 9.9 in women 18-24 by buying those three AM rockers, KNX-FM will sell you 8.5 of them for what has to be a hell of a lot less money and worry.

Now, for the message. KLOS, KMPT and KNX-FM all play much more music than the AM rockers.

Perhaps it's time for the AM rockers to get back to playing more. Perhaps listeners are signing off the tight-list AM rockers, seeking a

(Continued on page 42)

Bubbling Under The HOT 100

101—**WHICH WAY IS UP**, Stargard, MCA 40825
102—**SOMEBODY'S GOTTA WIN**, Controllers, Icana 3614
103—**POP GUN**, Parliament, Casablanca 900
104—**ON FIRE**, T-Connection, Dash 5041 (TK)
105—**WITH PEN IN HAND**, Dorothy Moore, Malaco 1047 (TK)
106—**SAN FRANCISCO, YOU'VE GOT ME**, Village People, Casablanca 896
107—**SOFT & EASY**, Blackbyrds, Fantasy 909
108—**GOGO LUCK CHARM**, Ohio Players, Mercury 73874
109—**OUT OF THE GHETTO**, Isaac Hayes, Polydor 14446
110—**LA VIE EN ROSE**, Grace Jones, Island 098

Bubbling Under The Top LPs

201—**LENNY WILLIAMS, Choosing You**, ABC AB 1023
202—**NILS LOFGREN, Night After Night**, A&M 3707
203—**BILLY PAUL, Only The Strong Survive**, Philadelphia International PZ 34523 (Epic)
204—**JOHNNY TAYLOR, Once 9000**, Columbia PC 35004
205—**ELOISE LAWS, Elaine**, ABC 1022
206—**STARCASTLE, Citadel**, Epic JE 34535
207—**KELLEE PATTERSON, Be Happy**, Shadybrook SB 33007
208—**MARY KAY PLACE, Aimin' To Please**, Columbia PC 34908
209—**MARTIN MULL, No Hits, Four Errors, Concrete** 0155
210—**BOXY MUSIC, Boxy Music Greatest Hits**, Atlantic SD-36-103

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"Dynamite! It works!!"... Hal Calisch, General Manager KNOE/FM/Monroe, LA.

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A New Billion Yen Recording Studio For Excellent Sound

KENJI SAWADA

Japan has received many cultural influences from other Western countries One of these was jazz, at that time the popular music Consequently, jazz bands were formed one after another, performing actively throughout Japan. Among these groups, "Shin Watanabe & Six Joes" was especially outstanding Though both Mr Watanabe, the band leader, and Mrs Watanabe, the manager, were students in those days, their refreshing performance won overwhelming success from the young generation. This success, however, did not provide complete satisfaction for Mr and Mrs. Watanabe. Their aim was promoting and improving popular music in Japan, and to communicate to an international level of refinement. So high was the confidence placed in Mrs. Watanabe's management ability by members of other jazz bands that the couple soon found themselves surrounded by many capable jazz musicians In 1956 Mr and Mrs Watanabe, while keeping the "Six Joes" at work, formed "Watanabe Productions Co., Ltd. (which now forms the core of the Watanabe Concept), marking the first step towards bringing the people of all nationalities through music together Mr and Mrs Watanabe vigorously sought out theaters, halls, radio, and TV, which was then the beginning They produced musical shows, organized programs and helped capable artists make their debuts one after another, each, without exception, a success Now, they have established a firm foundation in the music industry, which is known as "Watanabe Productions."

Mrs Watanabe was appointed as Exhibition Executive Producer by the Japanese government for EXPO '70 when music was entering a new phase of internationalization With the strong backing available from her the EXPO '70 popular music sector received a high evaluation both at home and abroad, helping the public, need for music in Japan to grow to further heights Her enthusiasm in the internationalization of music and her desire to create superior music, transcending the boundaries between nations, are illustrated by the words of Marlene Dietrich. "Performing in Japan was a splendid event to me", which was produced by Mrs. Watanabe

Presently, the Japanese music market ranks second in the world, in terms of size, after the U.S. Watanabe Productions is far ahead of other associates in this regard. The three hundred artists of Watanabe Productions take an active role in the TV music programs itself, with high ratings For example, its weekly regular "All Together Now and its year-end specials keep a majority of Japanese glued to their TV sets. One of the year-end specials it produced actually registered an astounding viewing rate of 45% which is over 50 million people. This fact attests to the magnitude of Watanabe Productions' capabilities, such as planning, management, reproduction and advertising and, above all, its commercial ability to organize these capabilities into one definite force, all attainable with a collection of stars. Without Mr. and Mrs. Watanabe's humane, warm-hearted attitude toward the development of music, such growth of Watanabe Productions would not have been possible. They review their attitude "Our eyes are there to see external beauty, our minds are always there to see internal beauty of all worlds."

WATANABE PRODUCTIONS CO., LTD.

Forming the core of the Watanabe Concern, Watanabe Productions provides total management for 300 artists representative of Japan. These artists include Kenji Sawada (awarded the 1973 and 1978 Japan Popular Song Grand Prize), Shinichi Mori (1975 Japan Popular Song Grand Prize and Disc Grand Prize, Akira Fuse (1974 Japan Popular Song Grand Prize and Disc Grand Prize), and Nana Kinomi (1974 Nominated Popular Artists New Star). It also handles radio programs, stage reproductions, events, merchandising and publishing services. It is active in discovering new artists and maintains the Tokyo Academy of Music (Tokyo, Osaka, Nagoya, Hiroshima and Fukuoka

NANA KINOMI

SHIN WATANABE
President of
Watanabe Productions Co.,Ltd

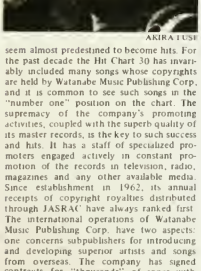
MISA WATANABE
President of
Watanabe Music Publishing Corp

WATANABE MUSIC PUBLISHING CORP.

"Boosting wide-ranging promotion capabilities"

One of the two major props for the Watanabe Concern, along with Watanabe Productions, is Watanabe Music Publishing Corp., headed by Mrs. Watanabe, which is responsible for controlling and developing copyrights.

The company controls copyrights on songs sung not only by Watanabe Productions' artists but by artists of other companies, and creates master records from its copyrights, which are then distributed to most Japanese recording companies and tape companies. It maintains such reputable composers and songwriters on the staff that master records produced by the company



AKIRA FUSE

seem almost predestined to become hits. For the past decade the Hit Chart 30 has invariably included many songs whose copyrights are held by Watanabe Music Publishing Corp. and it is common to see such songs in the "number one" position on the chart. The supremacy of the company's promoting activities, coupled with the superb quality of its master records, is the key to such success and hits. It has a staff of specialized promoters engaged actively in constant promotion of the records in television, radio, magazines and any other available media. Since establishment in 1962, its annual receipts of copyright royalties distributed through JASRAC have always ranked first. The international operations of Watanabe Music Publishing Corp. have two aspects: one concerns subpublishers for introducing and developing superior artists and songs from overseas. The company has signed contracts for "thousands" of songs with many different countries. In promoting these contracted songs the company has its specialized staff make routine tours of TV and radio stations and recording companies daily. It also produces cover records for supply to Japanese markets. To complement the work of regular promotors, the company is sponsoring some radio programs for advertising its contracted songs.

SHINICHI MORI

The other activity of the international operations is introducing Japanese artists and songs into overseas markets. Since its twin duet, The Peanuts, made their debut in West Germany 10 years ago, it has offered Akira Fuse shows in Paris and Shinichi Mori shows in Hawaii. More recently, it released Kenji Sawada's records in France and Germany. Also, a plan has been formulated to offer Kenji Sawada shows and Nana Kinomi shows at the 1978 MIDEM. The company is now geared to the future task of introducing Japanese songs and music to overseas audiences in the wake of these artists making entries into markets abroad. The overseas operations also include bridging the distance between foreign artists and their fans by forming fan clubs and promoting the foreign artists when they are not in Japan. One successful example is the fan club for "Queen". Several plans are being contemplated by Mrs. Watanabe to form fan clubs for other artists.

Thus, Watanabe Music Publishing Corp. is run by Mrs. Watanabe, with the aid of a capable, highly-qualified staff.

Under her supervision, they work day and night both at home and abroad in overseas offices in London (director Mr. Akira Nakamura) and Los Angeles (director Mr. Hiroshi Kuwashima) to keep the position of the Japanese leading music publisher.

In other spheres of activity, the Watanabe Kikaku Co., Ltd., produce TV commercial films in the Japanese market. Also, in an effort to create excellent sound quality, the "Sound City" recording studio has been built with an investment of over ¥1 billion with five studios under one roof (three of which are provided with projection rooms), a mixing-down room, a dubbing room, a film developing room and an optical recording room with three 24-channel units and another three 16-channel units. The studio ranked among the five best such facilities in the world in terms of size and scale. Other members of the Watanabe Concern include Appollon which is the foremost Japanese music tape manufacturer and seller, and 11 other companies operating in each sector of the music industry. In addition, the Watanabe Foundation for Music and Cultural Exchange established to encourage cultural exchanges between East and West and to achieve better mutual understanding.

WATANABE PRODUCTIONS CO., LTD.
1-6-8, Yurakucho, Chiyoda-ku
Tokyo, Japan
Tel (03)502-0541 Telex 2224387

WATANABE MUSIC PUBLISHING CORP.
1-6-8, Yurakucho, Chiyoda-ku
Tokyo, Japan
Tel (03)502-2571 Telex 2224387

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Tel (01) 235-0525 Telex 8812808

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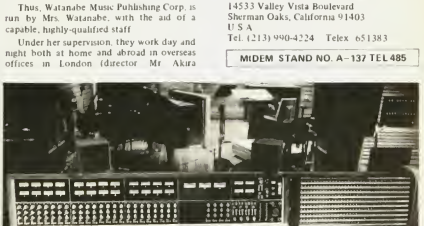
14533 Valley Vista Boulevard
Sherman Oaks, California 91403
U.S.A.
Tel. (213) 990-4224 Telex 651383

MIDEM STAND NO. A-137 TEL 485



SOUND CITY

Vox Jox

● Continued from page 39

broader diversity in their music on the FM stations.

Perhaps AM Top 40 radio could make a comeback if it returned to creative programming techniques and personality radio rather than the jukebox modus operandi it now employs.

In any case, unless something is done, Los Angeles may eventually be faced with the same situation that exists in other markets—no Top 40 at all on AM radio.

* * *

Jim Davis has left KLIF in Dallas as program director and **Charlie Van Dyke**, once a program director at KHJ in Los Angeles, has stepped into the programming position with **Rick Vanderslice** as music director. **John Tyler** has replaced **Ed Routt** as general manager. Station has been floundering for some while, the plight of more than one of the so-called legendary rockers of the '50s and '60s.

* * *

WMYQ, once a blockbuster Miami station under then general manager **Russ Whitberger** and then program director **Jack McCoy**, is back. But those are, this time the new call letters of WIBS and WGOI. The LM side, in Newton, Miss. The two operations are simulcasting a Top 40 format. Staff includes general manager **Larry O'Neal**, operations supervisor **Charles McKinley**, news director **James Craft**, sales director **Jerry Davidson**, sales manager **Paula Gipps**, office staff **June Fuss** and **Vickie Watkins**, part-timer **Daniel Amis**, morning man and salesperson **David Skinner** and chief engineer **Herman Trotter**.

* * *

Staff at WZZP in Cleveland now has **Bobby Bay** 5-9 a.m., **Kirk Russell** 9-noon, **Bob Paxton** noon-3 p.m., **Skip O'Brien** 3-6 p.m., the **Smoker** 6-9 p.m., **Tom Jefferies** 9-midnight, **Kevin Cuan** midnight-5 a.m., with **Cindy Taylor** and **Marco Spoon** helping out on weekends. **Ron Harper**, program director of KRIG in Odessa, Tex., writes to complain that Billboard overlooked his station in a recent spotlight section on Texas. "KRIG has been steadily building its numbers in the past year to a healthy 38% share of the Odessa-Midland market. I wanted to give you a sequel to the paragraph on this market that your reporter might not have been able to find out. Odessa radio has now captured the Midland market in sales and listeners, and the stations that have the numbers are those with a playlist of 30 or less. Longer playlists just don't work here. I feel that KRIG has the pulse of the market and hope that next time you will see fit to include us in your market profile."

* * *

WHFB in Portsmouth, N.H., has reshuffled its lineup and when the switch is thrown on the new 31,000-watt FM transmitter **F.J.C. Cummey** will do 6-10 a.m. **Duncan Dewar** 10 a.m.-2 p.m., **Paul Johnson** from WFEA in Manchester, N.H., 2-7 p.m., **Mike O'Neil** 7-midnight, and **Ted Garland** in the all-night slot with **Doug Brown**, **B. Kolbane** and **Rick Bean** working weekends.

* * *

John M. Driscoll, 6-9 a.m. air personality at KTNQ, Los Angeles, has been promoted to program director. He'll continue his radio show as well.

* * *

In Australia the 2SM Group has just purchased 4IP radio station in Brisbane. So, the chain continues to grow and expand. Good friends **Kevin O'Donohue** and **Peter Davidson** report 2SM just achieved phenomenal ratings to make them even more No. 1 in Sydney. Davidson, incidentally, should be visiting the U.S. shortly after you read this to seek speakers for the next music and radio industry convention in Sydney. Such outstanding radio and music people as **Clive Davis** president of Arista Records, **Joe Smith** chairman of Elektra Records, **George Duncan**, president of Metromedia Radio, **Jack G. Thayer** president of NBC Radio, **L. David Mountbead** general manager of KMET in Los Angeles, **Howard Kester** the sage of San Francisco radio, **Jack McCoy**, president of the research firm of DPS Inc. in San Diego and **Bruce Johnson**, president of Starr Broadcasting have spoken at various other meetings in Australia, all conducted by Pedlar Marketing-Promotion, a firm headed by David Pedlar.

* * *

Jeff Craig, former program director in Florida who has been involved in producing the "60 Second LP" syndicated radio feature, was badly injured in a car wreck two weeks ago and at this time is still in intensive care at Westlake Community Hospital, Westlake area, Los Angeles, Calif. 91361. **Lee Smith** of KJR in Seattle got that coveted 9 a.m.-noon job at KSFO in San Francisco. Smith's career includes stints at KRIZ in Phoenix, KTKT in Tucson, and KJRB in Spokane.

* * *

Ever wonder what happened to **Mitzi McCall** and **Charlie Brill**, the disk jockey team that worked for a while at KFI in Los Angeles? Dec. 23-30, they worked with **Ann Margret** at the Sahara Tahoe hotel and casino, Stateline, Nev. **Terry Segal**, a consultant and research analyst with Frank N. Magid Assoc., has joined Tuesday Productions, San Diego radio syndication firm.

KSAN To Carry Bay Awards

SAN FRANCISCO. KSAN here will broadcast live the first annual Bay Area Music Awards Tuesday (24), an event to be hosted by BAM Magazine in conjunction with public relations agency the Orshorn Group.

Nominees were selected by a panel of 30 Bay Area music journalists and radio personnel, and final choices will be made via printed ballots in BAM.

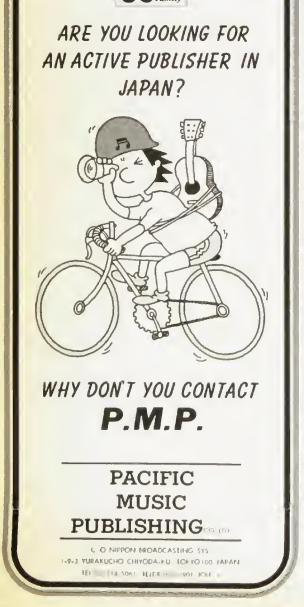
Nominees for best group are Jefferson Starship, Steve Miller Band, Santana, David Grisman Quintet and Hoodoo Rhythm Devils. Nominees for best record are "Town In The Valley Of The Moon," Norton Buffalo, "Mink DeVille," "Terrapin Station," Grateful Dead, "Greg Kihn Again," and "Moonflower," Santana. Mink DeVille is now a New York band but was considered for inclusion here because Willy DeVille first started his group in San Francisco.

There are 12 other categories, including best male vocalist, best female vocalist, best guitarist, best new group, best jazz record and best independently produced album.

The event will be held at the Japan Center here with sound and lighting setup by Bill Graham's FM Productions. Comic Terry McGovern and writer Ben Tong-Torres will co-host the event.

Proceeds from the evening will go toward establishment of a Bay Area music archives center, which BAM is founding in the hopes of maintaining a historical center for records and documents concerning the Bay Area pop music scene.

Several bands, including the Hoodoo Rhythm Devils, will play during the awards.



E AINLEY

An open letter to Nempero. Records from CBS.

Congratulations. Good work. Etc. Etc.

The Charlie Ainley album we're releasing next week on Nemperor has everyone here excited & delighted.

True-blooded rock & rollers like Charlie Ainley are always a pleasure to discover. And we think that America will have as good a time discovering him as we had.

We like every track on "Too Much Is Not Enough." We even like the two separate feels of the two sides…side one rocks out, side two is blues-based, and delicious.

The album is too much. And not enough…we already look forward to more Charlie Ainley.

Next week we'll be proud to release "Too Much Is Not Enough" by Charlie Ainley. On Nemperor Records and Tapes. JZ 35080

CH
UGH

Management-Direction
Neil Aspinall and John Gilbert
for G and A Music Ltd

Production
John Porter, David Hentshel,
Charlie Ainley, John Gilbert

Distributed by CBS Records

Toshio Watanabe of Sony shows how new remote control for components operates.

Fisher's Paul D'arcy demos wireless remote control deck.

First Winter CES in Las Vegas fills the Convention Center, nearby Hilton with exhibits, and a record 42,676 registrants.

WINTER CES

Sharp's Bob Miller, right, shows microprocessor-controlled cassette deck to Joe Olsen, Southwest Marketing rep firm.

Muntz name is back in car stereo, licensed to Ed Samn of Samn Electronics, left, as Jim Muntz shows HiZ line.

Bob Patterson, left, Panasonic auto products, demos in-van component setup for distributor Jay Jennis of J&J.

Quasar's Jerry Helman, left, and Tony Mirabelli, look over firm's automatic programmer and two/four-hour VHS deck.

Singer Mel Torme, above right, tries Vidstar remote panel for JVC's Ed Pessara. Checking Panasonic projection tv below, consultants Tom Lott, Oscar Kusisto flank JVC's Jim Kawada.

3M's Steve Frederickson, left, now handling racks, and Boyd Lester of new rep Marketing Plus, look over videotapes.

First CES software-hardware panel, from left, has NARM's Joe Cohen, EIA-CEG audio chairman John Hollands, moderator Steve Traiman of Billboard, RIAA's Stan Gortikov.

Budget disks/tapes, above, are offered by Apex, General Music, J.S.R. Tape Distributors. In photo right Audio-Technica's Jon Kelly, left, checks Umbrella direct-disk line with Peter Clayton (RVC PCM disks are at right).

Bill Weismann, above left, and George Ziadeh, show new Ampex Grand Master. BASF's Glenn Hersh, left below, and Jack Dreyer, appear with Professional I & II 10-pack merchandiser.

Maxell's Rick Beets, Gene LaBrie flank rep Bill Menezes, top; Sony rep Jack Grossman, son Steven, study blank line.

TDK features blank tape tests, top; Kirby Lindsey, John Tani, Ed Berris, John Humphreys show Memorex accessories.

HIGHLIGHTS

Magnavox uses magician Dick Stoner, above right; Superscope's Jerry Epstein, rep Gerry Berberian, watch monkey, above left; and Le-Bo's Gary Schwartz, Al Alexander, right, offer new videocassette storage case.

Billboard photos by Stephen Traiman & Bonnie Tiegel. Layout by Bernie Rollins.

Kraco parrot plus hi fi autosound line.

Jim Hall of the Discwasher group demos Stax Sigma electrostatic "earspeakers" listing for $450.

Pickwick's Dan Mahoney, left, shows video tape storage rack to rep Ted Smithers, Cali-Wed.

Steve Nash of Speaker Uppers and Melody Bynon of Audio Works disk care both have new items.

Transcriber's John Sheasgreen, left, rep Leo Lennick check disk care line.

Wet Disk Cleaning Setups Unveiled At Winter CES

LAS VEGAS—A new generation of wet record cleaning systems designed to overcome the problem of excess liquid deposits on the disk's surface were shown here at the Winter CES.

The new cleaners—less "wet" systems than "humid" systems—utilize a nylon pile brush similar to that found on most contemporary wet cleaners, but eliminate application of cleaning solution directly to the brush surface by including a fluid sump within the brush itself.

Application of the cleaning fluid to the brush surface is claimed to lead to excessive moisture and residue in the grooves, while the new cleaners reportedly lift dirt and dedsticize through a "vaporizing" or "humidifying" effect.

Units of this design, being touted as an advance over the reigning Discwasher direct application principle, were displayed here by Bib Hi Fi Accessories (Record Valet, $15) Instant Transcriber Co. Inc. (Sound Saver Classic, $15), the latter firm making its first appearance as an own-branded supplier.

The Sound Saver Classic is one of a group of Transcriber cleaning accessories utilizing a fluid-trapping core of thousands of tiny glass beads to hold and transmit the cleaning solution. The firm, which had previously labeled for Radio Shack, also introduced a record dry lubricant similar to Ball Corp's Sound Guard. Sound Saver Disc Shield will list at $7.99.

According to Don Delluca, Transcriber development manager, the dry lubricant will be marketed as a

(Continued on page 54)

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Tape Boosts Musart Profit For Mexico

By MARV FISHER

MEXICO CITY—Capitalizing on a virtual exclusivity in the market with Triplicassettes, Discos Musart has surged ahead in such sales in this market, reveals Eduardo Baptista Jr., attorney and administrative head of one of the two leading and oldest independent labels here.

It's relatively common for the packaging of classical music in Europe," continues the youthful executive, "but it's not so here in Mexico." He states the importation of the equipment would be too prohibitively expensive for other companies now because of the floating devaluation of the peso (still at approximately 22.5 to the U.S. dollar).

"We went ahead and bought it a few years ago when the exchange rate was 12.5 pesos to the dollar," he recalls. "However for anyone to go out and buy the same product now for importation would be in the neighborhood of around 15 million pesos."

Baptista notes that in this country cartridge sales, at least for Musart, comprise approximately 20% of the gross. "And even though cartridges are big, doing the business outself them by five to one over-all."

Another factor which heightens Musart enthusiasm is that profits from such tape sales are much

(Continued on page 104)

Pro, Semi-pro Units To Highlight NAMM

• *Continued from page 10*

work in association with other trade groups and to gather recommendations for standardization, and to conduct market research and product safety programs as well as gather statistical data.

More than 200 exhibitors have been signed to the more than 40,000 square feet of space for NAMM, many of them musical instrument and equipment makers as well as semipro and pro audio manufacturers.

The expo will occupy space at the main Convention Complex, the lobby level of the Sierra Tower and the Embassy and Magnolia Rooms in the restaurant/shop facility at Disneyland.

And because all public space at Disneyland will be used for exhibits, NAMM has erected a walled tent adjacent to the Convention Center.

The tent will be used for a NAMM-sponsored education session on Fridays morning prior to the luncheon as well as a bluegrass country music concert that night.

The Friday two-hour session will be "Effective Creativity Within The Law," sponsored by the Advertising and Promotion Committee of the NAMM board of directors and is open to Market attendees.

Chairing the session will be Richard Gogan, Williams Music Co. Ind. and chairman of the NAMM advertising and promotion committee. Associate panelists include Robert McDowell, Ludwig Music Co., St. Louis, G. Sid Gadsby, Gadsby's Music, Salinas, Calif., and Gerald Nagy, NAMM's director of government relations, Washington, D.C.

The panel will discuss the latest FTC regulations governing advertising in the music industry and give practical tips for more effective and positive advertising.

Equipment companies exhibiting include AKG, Base, Cerwin-Vega, Cetec Audio, J-D Electronics, James B. Lansing Sound, MXR Innovations, Peavey Electronics, Professional Audio Systems, Shure, Sunn Musical Equipment, Tangent, Tapco, TEAC Uni-Sync and Yamaha, among others.

In addition to displaying a new model 15 mixer and 96-16 16-track recorder/reproducer, TEAC is unveiling two innovative programs.

One centers on a special 20-minute, 16-inch color videocassette entitled "Understanding The Multi-Channel Recording Studio," developed by the firm's Theo Mayer which examines multi-track recording from the standpoint of the musician and the engineer.

All Tascam reps around the country will receive a copy of the videocassette for in-store dealer use serving as both a promotional and education vehicle for consumers. Tascam dealers include both pro and musical instrument outlets.

The second program entails a spe-

(Continued on page 76)

Anaheim Herald

EXTRA EXTRA EXTRA

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VOL. XCVII JANUARY 20, 1978

UNI-SYNC SECRETS EXPOSED

WESTLAKE VILLAGE, CALIFORNIA: Uni-Sync, Incorporated, well known manufacturer of the Trouper Series line of sound reinforcement equipment, secretly revealed today the production of several new products going on display at the NAMM Western Market, Disneyland. Included in the line-up is a stereo version of the highly touted Trouper I. The Trouper I Stereo according to anonymous industry sources features both house and echo pan pots. Informers also reported the existence of three professional power amplifiers sized 50, 100, and 250 Watts. Sources confirm reports of the competition sweating heavily. Dealers have been told to sneak over to Booth 42 in the Embassy Room without being seen. Look for the following logo:

UNI-SYNC

742 Hampshire Road • Westlake Village, CA 91361
Booth 42 • (805) 497-0766

Introducing the first 16 track 1" recorder/reproducer in the world. The new 90-16.

Now you can make money while you save money.

Let's face it. What you really want to do is sell your album. And the new affordable TASCAM Series 90-16 can help do just that. But at the same time, you can pick up cash to help you pay for it by recording other musicians' songs for them.

And here's how you save. You don't pay studio time. You don't pay for 2" equipment. And you don't pay the heavy hit of "outboard" DBX which usually cost about $300 per channel. Our suggested retail price of just $16,000* *includes* integral DBX interface.

If you're an engineer, the 90-16 Function Select panel will make a lot of sense to you. One button operation simultaneously switches three interrelated functions: tape/source, playback/record, and DBX decode/encode thus eliminating the need for three arms. If you're a musician, this human engineering factor means you won't have to wait for the engineer and lose the spontaneity of your music in the process.

All of which means that if you need 16 tracks, you only have one choice: the new TASCAM Series 90-16. You'll find it exclusively at these TASCAM dealers.

DEALERS

Audio Concepts
7138 Santa Monica Blvd.
Hollywood, Ca. 90046
(213) 851-7172

The Express Sound Co., Inc.
1833 Newport Blvd.
Costa Mesa, Ca. 92627
(714) 645-8501

Sound Genesis
2001 Bryant St.
San Francisco, Ca. 94110
(415) 285-8900

Nashville Studio Systems
16 Music Circle South
Nashville, Tenn. 32703
(615) 256-1650

Audio By Zimet, Inc.
1038 Northern Blvd.
Roslyn, New York 11576
(516) 621-0138

Lebow Labs
424 Cambridge St.
Boston, Mass. 02134
(617) 782-0600

SPECIFICATIONS

Tape Speed: 15 ips

Line Input: −10 dB (0.3V) impedance: greater than 20K Ohms, unbalanced*

Line Output: −10 dB (0.3V) load impedance: greater than 10K Ohms, unbalanced*

Record Level Calibration: O VU referenced to 3 dB above 185nWb/m tape flux

Wow And Flutter 0.03% RMS (NAB), weighted

Overall Frequency Response, Sync Mode 40 Hz–18 KHz, ± 3 dB

Signal To Noise Ratio (With DBX) 95 dB weighted, 90 dB unweighted, referenced to 3% T.H.D. level (9 dB above O VU) at 1 KHz

Distortion 1% at 1KHz, O VU

Cross Talk greater than 45 dB at 1000 Hz

Dimensions, Overall 24 7/8" (W) x 47 1/4" (H) x 28 5/16" (D) (Console included)
*optional + 4/600 ohm balanced kit available

TASCAM SERIES BY TEAC®

A new generation of recording instruments for a new generation of recording artists.

*Prices subject to dealer preparation charges where applicable.

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Adhesive coating thickness within micron limits eliminates layer to layer impressions that can cause sound or picture distortion

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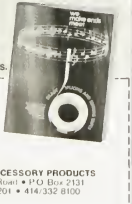
Mail the coupon for descriptive literature and prices.



I want the perfect splice!
Please send literature and prices

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AUDIO/VIDEO ACCESSORY PRODUCTS
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BIP 68A

Joint Software & Hardware Efforts Posed

• Continued from page 4

dio dealers and manufacturers. "But the equipment is only the means to the end. The end is entertainment.

"If you sell only the equipment then you tap the consumer's desire for acquisition. But sell the music and you tap the emotions and feelings and other powerful motivations as well."

Gottlieb urged the equipment industry to monitor musical trends and "sense out the ones worth adapting to your own merchandising opportunities.

"Today the recording industry is merchandising harder than ever. You could choose to ignore what we do but instead I hope you choose to piggyback and exploit and tie-in to what we do."

Gottlieb suggested that joint projects should be aimed at two targets. "The unsophisticated and unsure buyer who is puzzled about recordings as well as equipment the current non-buyer who might be persuaded into becoming an owner of equipment and user of recordings."

The one area in which the two industries stand far apart is in home copying. Gottlieb emphasized "Your equipment has a built-in capacity to steal . . . all the taping capacity you sell could take over so that all or most recordings are copied rather than purchased." Gottlieb emphasized that "we have to work jointly to hold this within reasonable bounds."

Joe Cohen cited eight ideas for cross merchandising the disk industry should focus more of its print ads on prerecorded tapes, with emphasis on auto use. Cross ads in print media could offer discounts on disks when the person bought stereo equipment totaling over a certain value with discounts on stereo rigs also based on disk and tape purchases.

In-store playback equipment should be upgraded with the manufacturer's name tagged close to the equipment. Plus new disks and tapes in the audio department with the jackets openly displayed.

"These proposed cross-merchandising techniques by selected retailers of audio equipment and prerecorded software are currently being explored by quite a few recording companies that have been contacted." Cohen said.

"The results of these experiments will hopefully be presented and discussed at NARM's annual convention March 20 in New Orleans, when for the first time, NARM will sponsor a joint HA/NARM panel."

Cohen's fifth suggestion. More promotions are needed in the accessories field with free inspections of turntables (or needles) a good idea. Cohen further suggested an information packet be developed which provides best-selling software titles, a sample disk with hit singles on it, new artist development information and a "how to" take care of hardware and software booklet.

"I recommend that our industries begin sharing fundamental information which will help us understand each other's problems and opportunities better. Certainly the sharing of all relevant market research information and statistical industry sales data would be a step in that direction."

Finally, Cohen said the cross-pollination process is vital since people are now using prerecorded music differently as a result of new technological advances like programmable turntables in tape decks and the recording industry should know about new technological advances. But in most cases it is not aware of these new achievements.

Hollands cited the two industries running down the "road of progress and expansion without talking to each other."

He emphasized the need for the exchange of technical and commercial information and the need to "find ways to create sales through common distribution channels."

Hollands pointed to the improvements in hardware as requiring corollary improvements in the disk and tape.

"My feelings are that as a cooperative venture we could provide information to dealers to merchandise both software and hardware. I hope for a dropback at the June CES encouraging the melding of software and hardware."

Frantzen asked the panel for its comments on how both industries could reconcile the quality of records and tape to the new sensitivity of the playback equipment. Gottlieb acknowledged there have been quality control problems for a number of reasons, but that "quality control has a price tag and perfect quality could create an unbearable price."

Saul Hollands. "We're producing more sensitivity and power today for less money than ever before. A $300 system today is reproducing some pretty good sound."

Cohen answered that as pressing plant capacity increases, quality control problems will equally advance. "As volume grows, defectives will rise."

Responding to a question from the audience as to whether cassette is still the stepchild of the industry, Gottlieb noted that its sales are growing. Hollands said the industry is making better quality blanks but "nobody is merchandising the quality of prerecorded cassettes."

Cohen cited the weakness of the cassette packaging, adding that representatives of five tape packaging companies and NARM's tape packaging committee were to meet in New York Monday (19) as a follow-up to the initial industry-wide meeting on the vital subject held there in December (Billboard, Dec. 24, 1977).

One of the best pieces of film ever seen on a rock music programme
LONDON EVENING STANDARD

GOOD TELEVISION PROMOTIONS
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Bohemian Rhapsody · Somebody To Love
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Home Video: Programming, Accessories, Projection TV

By STEPHEN TRAIMAN

LAS VEGAS—Biggest reason for the renaissance of the Winter CES in its first appearance here was the focus on the rapidly accelerating home videocassette market—with attendant programming devices and prerecorded program availability, more blank tape sources, new accessories from cameras to storage units, and large-screen projection television.

While the forecast for U.S. sales this year ranges from 500,000 to 750,000 from at least 19 major suppliers (see separate story on Video Conference), the attendant sales in the over-all "accessory" area will bring the real profits to retailers.

Hardware already is being cut to the bone in price, a situation that has dealers, distributors and manufacturers moaning—but doing nothing to bolster the market.

Among the significant video highlights at CES:

- **Automatic Programmer**—As forecast when Quasar showed its first clock-timer with a 24-hour, one-channel auto-program feature at the last Winter CES, parent Matsushita had a microprocessor-controlled unit with memory to tape up to 10 tv program selections in any time, channel and day-of-week pattern.

Shown with both the Panasonic and Quasar VCRs, the unit got unanimous favorable comments, though there is no definite pricing or timetable for introduction. The Quasar unit is tied to its Audio Spectrum super tv sound. Also shown by Sharp was a microprocessor-controlled color tv that allows the viewer to preset up to eight programs for automatic play.

- **Blank Tape**—Fuji begins delivery on its branded VHS tape in the second quarter, initially with a straight two-hour cassette at suggested $19.50, with one/two-hour and two/four-hour tapes by mid-year. TDK is test-marketing its branded two/four-hour VHS, with national rollout later this year.

Sanyo showed samples of the 90-minute three-hour Beta-tape promised by Sony this spring. Marell will have its VHS product here in 1979. 3M expects to get approval for its VHS by the end of March, and could have product in distribution by mid-year to complement its Beta-format tape, now available nationally. Ampex fully intends to have both formats available this year and Memorex executives are due in Japan soon for continuing talks that would result in product for both formats as well.

- **Accessories**—Storage modules were shown by Le-Bo, a unique 12-tape (VHS, Beta or V-Cord) model with ejector buttons, of high-impact crystalline plastic in smoke-gray at suggested $34.95, with optional particle board/walnut veneer "hookcase" for total $47.95 package, with a dropdown vinyl carry case later.

Pickwick Accessory Manufacturing has a new rack for 18 tapes at $19.95 list, a simple stacking unit doubling for display or home, with a carousel version later this year. Service Manufacturing showed a wood-grained vinyl storage unit with smoke plastic cover for 14 cassettes at $34.95 list, with April delivery.

Nortronics showed the first Video Recorder Care Kit at $11.95 list, with tape head cleaner, cellular tissues and foam swabs, and static-free cleaning cloth.

- **Cameras**—Both Quasar and Panasonic showed color cameras targeted at $1,500 with power supply, plus optional electronic view finder, zoom and wide angle lenses from $150 to $350 extra. Toshiba's low-light-level color unit at $1,700, debuted earlier, was shown with the Sanyo Betacord system, and RCA reports a color unit has high priority in SelectaVision plans. GBS had a prototype of a new black and white camera expected by year-end with optical viewfinder at suggested $299.95, with electronic viewfinder and zoom lens at $449.95.

Also shown to good advantage was the telecine attachment exclusive with the JVC Vidstar for transferring Super 8 or 16mm home movies to videocassettes.

- **Prerecorded Programs**—While the argument continues on the importance of programs to the home video mart, Magnetic Video is ex-

(continued on page 56)

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Car Stereo Maturing Into High-End Audio

● Continued from page 47

CQ2520 8-track player with AM-FM stereo at under $250, and model CQ6520 cassette player with AM-FM stereo at under $250.

● Motorola introduced an in-dash multiplex entertainment center with CB and cassette which also includes according to the firm, a unique "Auto-Cue" feature. Once activated, An-Cue electronically senses individual cassette selections within programs and advances the tape to the next selection in the fast forward mode without waiting until the cassette program plays out or changes. Suggested list is under $400.

● Shur-Lok introduced Star Track a sound conversion system applicable to the automobile. Resembling an 8-track cartridge the unit can be plugged into a car cartridge player, allowing electrical instruments to be played through it as an amplifier system with four phono jacks provided.

● Muntz re-entered the car stereo business, licensing this name to Sanyo Electronic, with in-dash units, speakers and amplifiers topped by model 7000 featuring an automatic electronic scan allowing the user to choose the radio station of his choice.

The scan system automatically stops at each station for four to five seconds and then goes onto the next. In addition the unit features automatic reverse 8-track tape playback capability.

● Clarion also showed an automatic reverse cassette in-dash unit model PE-6630 with AM-FM MPX radio as well as several custom speaker enclosures for sports and import cars called Clarion Clover.

● Craig introduced several new Powerplay amplifiers one a 72-watt unit as well as a new in-store speaker display unit handling 13 pairs.

● KLH, another hi-fi speaker manufacturer exhibited its model DMSC automotive loudspeaker a three-way unit with a frequency response of 40 to 30,000 Hz as well as a two-way system and the Headliner series.

● Pioneer debuted what it claimed is a "super system" dubbed the KPH-9000 including an AM-FM stereo Superturner and 20-watt main amplifier.

● Laser Acoustics a new South Hollywood, Calif. firm introduced a new line of hi-fi components and speakers for car and van use.

● Presage Corp. Nashua NH previewed a line of automobile power amplifiers including Sonic Boom 90 delivering 90 watts.

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Sophisticated Trend Seen In 'Highway Hi Fi' Growth

By JIM McCULLAUGH

LAS VEGAS The autosound marketplace has reached the $1 billion mark at wholesale and $15 billion at retail, with a 20% growth rate anticipated for 1978.

These figures were given as an industry consensus here at the "Outlook '78 Auto Sound" conference at CES by a panel of industry manufacturers which included Jack Doyle, Pioneer Electronic of America, Don Coleman Clarion Corp of America, Jerry Kalos, Jensen Sound Laboratories, Larry Kramer, Kraco Enterprises Inc. John Shalam Audiovox Corp. and Paul Stary, Audio Mobile Inc.

In addition panel members predict the emergence of what has become "highway hi fi" enormously more sophisticated sound equipment for the car will continue strongly as a trend within the industry, spurring additional consumer sales impetus.

Manufacturers also forecast that the cassette tape format would become more dominant in the future, eventually exceeding 50% of the market and perhaps reaching as high as 80% and that audio salon specialists would become a larger factor in merchandising the new high-end equipment.

All manufacturers stress the necessity for more adequate and consumer education on all levels, as well as for more competent car stereo installers.

Doyle broke down autosound into four categories which included car stereo (any tape configuration with or without radio), radios, amplifiers and speakers.

The Pioneer president indicates that wholesale volume in 1977 for car stereo will be $480 million growing to $550 million in 1978, radio wholesale volume from $80 million in 1977 to $87 million in 1978, amplifiers to $55 million at wholesale in 1978, compared to $40 million in 1977 speakers projected to go to $240 million at wholesale in 1978, compared to $200 million in 1977.

Doyle underscores, also, that these figures are bringing autosound volume up to the levels of CB equipment volume, and that autosound remains one of the most stable price/profit items in consumer electronics today—with increasing potential for retailers of all kinds.

Kalos notes "The growth is a natural adjunct to the hi fi business in general and it's appealing to the same type of buyer."

"People are spending more time in their automobile," stresses Coleman, "and they want the better sound that's available. They are also spending more money for entertainment in general."

Kramer emphasizes that cassette already accounts for 50% of his firm's business while Shalom predicts that within a three to four-year period cassette will account for 75% to 80% of the over-all market.

Kalos forecasts that speaker trends will continue toward the multi-way and ever better sound emanates from separate woofer, tweeter and mid-range. The Jensen chief cautions, however, that speaker manufacturers would have to make their products compatible with improving electronics incorporated into sound units.

"There's a definite trend to speaker upgrading," asserts Doyle. "And we've just introduced a multi-way pair with a suggested list of $200. It's almost hard to believe that a few years ago you could buy an entire system for less than that."

Because of the increasing sophistication of car stereo units Kalos predicts that more expensive products will be sold as "systems" prematched by the retailer with distribution on the high end falling more in the domain of the "audio specialist."

Stary reiterates with other panel members that there is a definite place in the market today for very powerful car stereo amplifiers. "There's no reason why there can't be a 100-watt unit for the car with no distortion."

Shalam also emphasizes the growing popularity of such products as equalizers for the car. "They allow the consumer to adjust the sound to the environment of the automobile."

Commenting on the growing number of home speaker manufacturers which are adding a car stereo line, Kalos points out, "There is a distinct difference between a home speaker, even if it is small enough to fit into the car. The main difference is the environments they will be used in."

All manufacturers stress the necessity of good operational displays for car stereo at both the specialty and mass merchandiser level. "Don't forget," says Kramer, "and lose sight of the $100 to $200 first-time system purchaser."

Doyle also feels there might be a danger for manufacturers to "overcomplicate" their products and installation instructions. He maintains that the large majority of car stereo purchasers today, the 18 to 25 age group, is extremely "sharp" about equipment.

One wee point everyone agrees on is the scarcity of competently trained installers. Coleman suggests that perhaps the answer is to develop an industrywide trainer."

He also points out that a successful key for car stereo merchandising for retailers is to get themselves involved on the installation level.

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Bow Advanced Disk Care Units

● Continued from page 56

means of preserving recordings for use on sophisticated hardware with advertising slanted at consumers planning eventually to trade up their equipment.

Also making a CES debut was Audio Works, Santa Rosa, Calif. firm which introduced a line of Audio Vue cleaning accessories, including two models of brush wet cleaners, cleaning solution application pump and cleaning solution refill.

Among accessory product bows taken at the show were Aspen Limited's new Plastic Wax for cleaning and polishing disk covers, Bell Corp's Record Care Work Pad, a non slip work surface for inspection and cleaning of disks, and a line of tape cleaning accessories offered with merchandising display center by Lightbine.

6 From MusiCues

NEW YORK. Six new background music recordings from the Josef Weinberger Background Music Library have been released by MusiCues Corp.

The new selections are titled "Guitar Break," "Flavor of the Month," "Flute Meets Harp," "More Power To Your Elbow" and "Melody All the Way."

Record Industry Sees Future In New CES Technology

• Continued from page 1

jobbers visible at the Winter CES, which counted a record 42,676 registrations—30% higher than the prior mark in Chicago last year.

With 550 companies taking nearly 350,000 square feet of space—50% more than in Chicago—the show was a solid success, and its implications for the music industry should attract a larger record/tape personnel turnout this June in Chicago.

• Mitsubishi, which began videodisk development nearly four years ago, shifted to an audio version for its laser/PCM turntable and disk debuted in a one-sided, 30-minute version at the November AES in New York.

The firm's Yoshinobu Ishida at CES here promised an hour-per-side disk by the fall AES this year, and a "hour disk—3½ hours of hi fi audio per side—perhaps by next year. An improved open-reel digital recorder reproducer is expected for the May AES in Los Angeles, which will be loaned to a U.S. studio for test mastering.

• More than two dozen super fi delity, digital/PCM and direct disk labels were represented here, some in CES convention center exhibits by distributors, others in various hotel suites around town. All see a rapidly expanding network of hi fi outlets, and alert record/tape retailers who already are offering "Audiophile Records" bins for a growing list of titles.

Atlantic has one direct-disk on Fantasdar, but Capitol will block the first major label with a full audiophile line when it begins importing Toshiba/EMI direct disks later this year. All are selling virtually at full list from $12 to $15 retail.

• Programmable turntables like the BSR/ADC Accutrac and its changer version, and microprocessor cassette decks for home by Sharp and its Optonica division, and for auto by Sharp and Motorola, forecast a new method of music listening—with obvious signifiance for the record industry.

The ability for a consumer to program only those selections on a record or tape album he or she wants to hear is a fact today, with equipment sure to expand.

• The discovery by the car stereo industry of the "highway hi fi" phenomenon—the willingness of consumers to pay a premium for sound as good as that in the home—has produced a flood of significant units for cassette and 8-track, with attendant power amplifiers and boosters, graphic equalizers and mini-speakers.

For the first time at any recent CES, tapes were in evidence in virtually every autosound booth to showcase the music reproduction quality. More merchandising of prerecorded tapes with players should be high on the list of every rackjobber.

• This cross-merchandising concept was the focus of the first joint CES appearance of record industry and hardware manufacturing executives. RIAA's Stan Gortikov and NARM's Joe Cohen, along with BSR's John Hollands, who is the EIA/CEG audio division chairman, spelled out some of the potential programs both industries will benefit from in the future cooperative environment, now that the lines of communication are finally open. Hardware executives will join a NARM panel in New Orleans and a prototype hardware/software merchandise display is anticipated for the Summer CES, June 10-13 in Chicago.

• The home taping situation, extending from the Universal/Disney suit versus Sony and its Betamax on alleged copyright infringement, is now getting the attention of the blank tape industry.

Recognizing that any videotape decision will affect audiotape as well, most executives feel that the U.S. Copyright Tribunal and Congress will take action, possibly on an audio recording equipment and/or blank tape tax, long before the final court decree. Any levy's effect on pricing and consumer attitudes is uncertain, but certainly will provide a new marketing situation.

• The home video explosion, which may see 500,000 to 750,000 units sold next year, and perhaps 10 to 20 blank tapes per machine, has record companies looking to merchandise their extensive videotape product used till now mostly in-house.

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More Opportunities In New Video Mart

• Continued from page 53

tending its initial catalog of 50 films licensed nonexclusively from 20th Century-Fox with seven Elvis Presley flicks from Viacom and another 50 from Fox in the initial 100-lot package acquired

Its Video Club of America direct mail plan is still being tested, but all initial membership is being serviced the firm says Golden Tapes only other formal CES exhibitor, has 2,000 to 5,000 titles available for "duplication on demand" in either Beta or VHS format, says Bill Beck Retail racks are being prepared to showcase 150 titles, with a goal of 4,200 outlets by year end

Video Warehouse, at a Strip hotel offered about 100 movies in its new catalog with Beta, VHS and U-Matic formats available Included are a number of top rock tapes from Entertainment Video Releasing with dealers getting a counter display with catalog, and an 800 hotline for instant order fulfillment Also offering a catalog by mail is Public Domain Video Tapes of Kansas City claiming availability of "copyright-free" movies

• **Projection TV** A Matsushita-built self-contained system with a 60-inch diagonal screen was shown at both the Panasonic and Quasar displays latter in conjunction with

(Continued on page 80)

A 'Home Use' Tape Tax?

• Continued from page 4

ability to listen to the original quality of out-of-distribution disks Should we pay a penalty for providing that advantage?" he asks

Dale acknowledges that any court decision on video recording will have an effect on audio as well, but he wouldn't like to see a tax that ultimately will be passed on to the consumer "Congress undoubtedly will do something if the courts don't come up with an answer, and the only realistic approach unfortunately is a tax But it will be a long time before it's resolved" he believes

• At Columbia Magnetics, one of two blank tape suppliers owned by a record company (Capitol is the other), Glenn Hart can understand the composer's viewpoint on copyright and home taping since he formerly was a record producer "But equally important is the right to do what you want in your own home for personal use, and the amount of tape used for non-music applications," he points out

Hart emphasizes that CBS Records has been the industry leader in the piracy battle, and on the professional side of the blank tape business the firm has taken great pains to check out clients and will turn down business if any suspicion on bootlegging or piracy is proved "We sell to no known violators," he maintains, "but the home taping situation is different, with no official CBS policy statement as yet"

• The hardest line perhaps is taken by Jack Dreyer of BASF who feels that the freedom of the consumer in the home to use audio recorders must be protected

"Any tax on home use is an *infringement on consumer rights* The professional artist/composer must be protected from pirating, but to solve a problem of law enforcement doesn't justify creating a greater problem reflecting on the cornerstone of our nation the Constitution and Bill of Rights It's a matter of principle," he emphasizes

• At Memorex John Humphreys' feeling are akin to those of Dreyer "I don't see legislation being successful when you're talking about consumer rights and not a pirate action for resale at a profit In essence, any tax would be hurting consumer rights, and from the mood of the courts, Congress and consumer action groups, it just doesn't seem 'doable,' though it could certainly happen in a lot of other countries not as consumer oriented"

• Bill Weismann, who recently joined Ampex from 3M feels that recording of home video, like audio is really 'in the public domain,' with a personal belief that no legislation will be passed "The rights of copyright owners vis-a-vis consumers to tape in their homes is an awkward subject, and we're addressing ourselves to the implications

"I don't think a surtax on every blank tape sold necessarily would hurt the market, but it would be an administrative nightmare to allocate the copyright payments," he feels

• Jim Lantz of AudioMagnetics believes that people will continue to tape in their home regardless of any court or congressional action "It's a way of life," he notes, "and I can agree with the composer's point of view—but it's only fair if any such levy is equalized across-the-board More people would like to play recording engineer at home

"I really don't think an equitable tax will hurt sales of hi fi recording equipment or blank tape" he concludes

Although Sony is perhaps most aware of the situation, given the pending lawsuit, Don England who recently joined the new magnetic tape division from ABC Records, was understandably reluctant to give the company's point of view "Everyone in the field knows that the ultimate video decision will affect audiotape as well," he observes

(Sony chairman Harvey Schein, however, went on record at the ITA Seminar last April as not opposing some form of equitable levy on video recording hardware and or software, with allocation to copyright owners He anticipates some legislative action in this area long before the lawsuit is ultimately settled in the U S. Supreme Court)

Extend Audiophile Marketing

• Continued from page 47

American's sales network of 17 audio reps is finding success in selling to record stores, and even in the role of radio promotion men—a task Hess says the hi fi salesmen are assuming

"The reps are signing up quite a few record stores," explains Hess "We're teaching them to secure airplay They walk in and say I'm not a promotion man but I have something for you, and it's proven advantageous."

Hess, whose label will release direct disks of combo jazz and pipe organ, says point of purchase materials including 18-inch-square album cover posters have been produced

Also making aggressive showings at CES were record suppliers Audio-Technica, U S (handling the Umbrella, Sonic Arts, Telarc and RVC lines), Nautilus Recordings (Nautilus, Toshiba, East Winds, Sound 80 and ASI), Discwasher (Telarc, Denon, Labyrinth), and Orinda Records, which sponsored an appearance by Robert Goulet at its convention booth.

Including suppliers not officially exhibiting but orbiting the show, representatives of virtually all audiophile labels were present

These also were key developments here in the audiophile recordings field

• Nautilus Recordings (*part of* Orion Marketing) introduced a modular seven-foot-high redwood and plexiglass wall rack system, created expressly for displaying recordings in audio shops Capacity ranges from 100 to 200 disks, with capability of add-on expansion and positioning flexibility (either flush, leaning against wall, or leaning against another rack to form an A-frame room divider). Nautilus also offers dealers a 23-page booklet, "Direct Mastered Recordings," combining informative essays and catalog of its product.

• Ira Gale, president of Gale Maximum Fidelity Recordings, announced that distribution of his tape recorded line would be taken away from Gale Electronics of America and given to a hi fi accessories or blank tape supplier with broad-based distribution

Gale of America continues handling esoteric hardware bearing the Gale name but the aim is to secure record distribution to at least 2,000 audio outlets, Gale says. For the present, he notes, the predominantly classical label will maintain its policy of distribution exclusively to *fi fi* stores (For a report on Gale repertoire developments, see classical page, this issue)

• Simultaneous introduction at the show of four new direct disks produced by Toronto's Umbrella Records marks the most substantial and possibly the most important single release in the modern history of direct disks

The recordings, two featuring the Toronto Chamber Orchestra under conductor Boyd Neel, a second installment in the label's big band jazz series, and an album by the Toronto Brass Ensemble, will be followed by additional waxings with chamber orchestra recordings by the Royal Canadian Mounted Police Band and a solo album featuring violinist Ruggiero Ricci, among others

Distribution is by Audio-Technica, which unveiled a new standing retail record fixture as well as introducing Japanese RVC direct disks here

• Discwasher also significantly expanded its record product offering, introducing the first direct disk from Canadian Labyrinth Records The recording, by the Climax Jazz Band, was widely used for demonstration purposes by show exhibitors Also, Discwasher is importing an even great number of Japanese Denon PCM titles and delivered a handsome loose-leaf catalog giving comprehensive information on all Denon releases.

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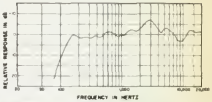

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CALIF. LABOR COMMISSION QUESTIONED

Personal Mgrs. Protest Rule

By JEAN WILLIAMS

LOS ANGELES The Conference of Personal Managers appears up in arms over the recent ruling by the California Labor Commission that managers who are not merely advisors to acts are subject to being licensed as artist managers

Artist manager is the term used by the commission for booking agent

The matter came before the commission about two months ago when a group called Burlesque asked the commission to void its agreement with its personal management firm Management Tree

Burlesque believed its agreement with the management company included the firm obtaining a recording contract

The commission ruled in favor of the group, and according to Larry Ball, attorney for the Labor Commission, a personal manager's role is only to advise and counsel Any label dealing, and in particular seeking employment for acts is the duty of the artist's manager

According to "Bullets" Durgom, national president of the Conference of Personal Managers, his group has for the past 15 years sought legislation

Durgom, who has managed such acts as Jackie Gleason Dick Haymes, Jo Stafford, Trini Lopez and others, notes that his group is seeking to become licensed for "incidental booking."

Incidental booking, explains Betty Rosenthal, an officer in the conference, consists of all the things that must be done prior to getting an agent for an act

Those things often include getting small jobs and a label deal

"With a new act," says Durgom, "agents will tell personal managers to wait until something happens with the act Well, the problem is, how do we get an act going? We put them on some of the television talk variety shows, get them some kind of work and get a record deal

"We're seeking legislation where we will be recognized and licensed but without the same rules as agents

"Agencies have a 10% commission problem We can't exist on that because we don't have the number of clients that agencies have and our overhead won't permit us to work for 10%," says Durgom

While it has been reported that personal managers are receiving between 25%-50% commission both Rosenthal and Durgom say "No way."

However Durgom admits there are personal managers who are getting such commissions but he adds that they do not belong to his group

The 21-year-old conference has approximately 55 members on the West Coast and 100 on the East Coast Rosenthal says her group is governed by a set of rules and standards which all must adhere to

As for the agents Durgom says "Agents need to find talent for them and to help them generally But we need them to get better deals for us We need each other but should not be subject to the same licensing."

In addition to the Burlesque case another case recently taken to the California Labor Commission was by Mary Wilson of the group Supremes, who filed suit against Berry Gordy Jr and Motown Record Corp

According to Durgom, there has never been a personal manager brought before the commission who is a member of the Conference of Personal Managers

SCHEDULES MONTHLY SHOWS

L.A. Theatre Holds Showcase Series

LOS ANGELES The Fox Venice Theatre here is instituting a series of monthly showcases as a means of introducing talented performers, some with labels and some without, to the industry and public

The first was held Thursday (12) and featured Hirth Martinez, Warner Bros Jack Tempchin, Arista, Lisa MacGregor and Jack Williams, both of whom played at the Troubadour's Monday night hoots

Concert coordinator Matt Kramer says that although the shows are to serve the music industry as a convenient professional showcase, they are being billed as public concerts

According to Kramer, artists for the shows will be chosen on the basis of their performance skill, drawing power and the seriousness of their involvement in the industry

Says Kramer "There is a lot of really good talent around who deserve the recognition and work and will do a good job for the public."

Two years ago the Fox began presenting shows on an infrequent basis bringing in names like Bonnie Rait, Tom Waits and Little Feat Shows resumed this past November with informal blues nights featuring Ralph Stonely, John Hartford, Dillards and Larry Carlton

Kramer is now lining up some jazz showcases for February and March that will take place on Monday evenings when all the other jazz clubs in the city are closed

Meanwhile, Kramer reports that labels have exercised caution thus far, apparently waiting to see some results Kramer has been dealing with agents and managers so far

At this stage, Kramer's main concern is establishing the Fox as a credible concert venue While the 800-seat theatre is a good room for sound, says Kramer the fact that no shows have been presented in a year has hurt the theatre's viability

"My primary function is to bring

(Continued on page 69)

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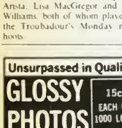

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Jazz Gets New Blood In Atlanta

NEW YORK To help revitalize the jazz scene in the Southeastern area, Tropical Rush Productions in Atlanta is organizing a series of concerts and promotions for this musical art form

The Let's Relive Jazz concert series is scheduled to open with a show by Stanley Turrentine Feb 26 at Atlanta's Fox Theatre The show will be dedicated to Mayor Maynard Jackson and the city of Atlanta Other shows are planned with such acts as Chet Baker, Bob James, Les McCann, Lionel Hampton and others

In addition, Tropical Rush is meeting with city officials to organize a "Jazz Month" in Atlanta possibly for August This would involve free jazz concerts in parks and prisons jazz exhibits, cultural study centers as well as efforts through the local media to bring jazz and artists who play it closer to the people

John Persico, president of Tropical Rush says he is meeting with and getting help from record companies for help in mounting benefits during the upcoming proposed jazz month

Atlanta is an active market for jazz, says Persico, with four local stations playing the music However, he adds until now live jazz shows in the city have been few and far between

Duo Starts a Firm

LOS ANGELES Weisner-Demann Entertainment has been formed to handle personal management Firm is headed by veteran diskman Ron Demann and Ron Weisner Weisner formerly headed his own personal management firm First acts include Sha Na Na, Bill Withers, Tanya Welk ZZ Hill, Adrianne Barbeau, Stephanie Edwards, Alison Steele and Bob Crewe

Pedro Vargas: He treats the crowd to one of his many hit tunes during a recent trip to Spain.

Mexico Celebrating 50 Years Of Vargas

By MARV FISHER

MEXICO CITY One of the great musical personalities of Latin America over the past half century, Pedro Vargas of Mexico, will be paid homage this weekend in what is expected to be the start of one of the biggest emotional events of the year

The still bouncy and almost ageless troubadour will take to the stage of the Palacio De Belles Artes for a special concert on Friday (20) (his first time there for a solo performance). He will be backed by the 80-piece State of Mexico Symphony Orchestra

Vargas, who has had a long, illustrious career in theatres, records, nightclubs, film and television, will appear at the Teatro De La Ciudad on Sunday (22) It is the very same location where he bowed on Jan 22, 1928, at that time known as Esperanza Iris

"There'll always be the Mexican music and it will never lose its personality," says Don Pedro (as some refer to him)

Shortly after his debut, Vargas, in the mid-1930s began to make quite a name for himself He became one of the first official interpreters of Mexican music

His initial recordings for RCA (where he still records, starting with the label long before it became established in Mexico) were those of the late composer Augustin Lara "Impossible" and "Mujer."

Other hit product from Lara came along later for Vargas "Noche De Ronda," "Solamente Una Vez," "Maria Bonita" and "Granada," among others

One of the biggest tunes of Vargas' 50-year career was Alberto Dominguez's "Frenesi" in 1942 It was the first waxing ever of the long-time international standard, which subsequently was to be identified with the Artie Shaw orchestra

There were many other milestone hits for Vargas A few more were by Maria Grever, Gonzalo Curiel, Jose Alfredo Jimenez and Osvaldo Farres one notable from the latter being "Quizas Quizas" Most of the songs introduced by Vargas are still being played around the world

"One of my greatest thrills," recalls Vargas, "was the first time I performed for a head of a foreign country That was April 21, 1942 when I sang for President Franklin Delano Roosevelt in the White House" He proudly adds the other notables who shared the bill with him were Fritz Kreisler Bob Hope and the NBC Symphony Orchestra

"Although it was strictly a command performance," he notes, "it (the salute to Latin America) turned out to have many favorable repercussions for me."

Because of the restrictions of World War II travel, the Roosevelt administration gave written orders for Vargas to continue his trips without interruption in the Latin American territory. His musical cavalcades were really in full swing, he says

Since the Roosevelt era, Vargas, one of the few living non-U S citizens who can lay claim to such accomplishments, has performed for every American president. "No Carter yet," he informs in his best English

Aside from making periodic, yet unpublicized, junkets to Washington, Vargas has sung for many other leaders in the world, most of them being in Latin America.

His list of pictures—both musical and dramatic number more than 70 He has had even more tv specials and series

He has co-starred with the likes of Pedro Armendariz, Pedro Infante, Jorge Negrete and Libertad Lamarque He recently recorded with Lamarque (who celebrated her 50th anniversary in show business last year) with a duet on "Somos Novios" ("It's Impossible"), the Armando Manzanero hit of the late 1960s

"Mexican songs are romantic," he opines, "and it really would be difficult to ever digress totally from this type of melody in this country."

The peak of Vargas' hits were in the 1940s and 1950s Among some others were "La Negra Noche" with Infante and Negrete and again with the latter on "Amor Con Amor Se Paga."

He has traveled millions of miles "and I don't intend to stop as long as there's someone out there who still wants me and cares to listen to me." He maintains that great confidence and ability and his two hours of daily vocal practice is a big sign of his durability

Events already scheduled to follow for him are at the Los Angeles Sports Arena, New York's Madison Square Garden (with Lamarque), in Spain, throughout every major city in the Mexican Republic A tour, to commence in late summer throughout all of Latin America, is in negotiations

3 Paul Anka Tunes On Country Chart

LOS ANGELES Paul Anka, traditionally considered a pop/MOR singer songwriter, currently has three songs which he wrote on Billboard's country chart

The Anka penned tunes are headed by Elvis Presley's "My Way," Donna Fargo's "Do I Love You" and R C Bannon's "It Doesn't Matter Anymore."

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Chicago Booking War Erupting Over Venues

CHICAGO A frenetic booking war is being waged here between Jam Productions and Celebration/Flipside Productions, with each side prying the two few venues appropriate for rock concerts drawing crowds in the thousands.

The battles are fought in much smaller clubs, where acts that each production company hopes will move onto bigger things might first perform.

Spokesmen for both Jam and Celebration/Flipside pay lip service to the maxim that Chicago is large enough for several promoters to work, and everyone is competing. Each side denies the booking wars anything but a media creation.

But in an air of defensiveness and a tinge of antagonism surround the explanations and operations of Jerry Mickelson, a Jam principal alone with Sam Granat, and Carl Rosenbaum, who owns the Flipside record store chain with his brother Larry. Bruce Kapp of Celebration is the Rosenbaums' partner in Chicago (though he books rock into 23 Midwest markets on his own).

Both Jam and Celebration/Flipside have been manipulating for choice venues and hot attractions in a manner that signals a struggle to the bottom line for the money available from local audiences.

Several artists have jumped from venue to venue with their favorite promoters, but both production groups know that to have access to the biggest halls is to have a direct shot at booking rock's top acts.

Battle lines were drawn when Kapp and Jam broke up their Windy City concert company in 1976. The split was hardly amicable. Kapp was quick to join forces with the Rosenbaums, who had secured an exclusive contract to book rock into Chicago's major rock hall, the International Amphitheatre, which holds 11,500 fans.

Jam Productions is virtually excluded from halls serving more than 6,000. To schedule around this problem, Jam offers its most promising headliners multiple night engagements at the Aragon Ballroom (5,500-seats), or a nearby movie theatre, the Uptown (4,370 seats). Mickelson and Granat also book the Park West nightclub, the Riviera movie theatre (1,888 seats) and a small club, the Phoenix.

Change is really limited in this faction, claims Rosenbaum, whose contract with the Aragon is actually awful but commercially right. Amphitheatre lasts two more years with options.

He says that Celebration/Flipside does good business with the hall located near the now defunct Chicago Stockyards. He and Kapp are also booking the Ivanhoe theatre and the suburban Oak Brook Forum, and have rights to put on shows at several neighborhood movie theatres.

The Amphitheatre is almost a second prize. The largest hall open to rock shows in Chicago is the Stadium with 19,500 seats. But the Stadium is the exclusive domain of Jerry Weintraub's Concerts West, which books it irregularly and does little other local promotion. The Auditorium theatre, Arie Crowne theatre in McCormick Place and the Chicago Opera House avoid booking rock acts.

Most recently, Jam and Celebration/Flipside clashed over the rock group Rush. Initially scheduled into the Amphitheatre for Celebration/Flipside, Rush reportedly changed its mind, and chose to play the Aragon for Jam, for three nights.

"The money was about the same", according to a record company source. The guarantees were different, but percentages were similar. Rush sold out the Aragon, it would have made only slightly less money if the band had sold out the Amphitheatre, playing only one night.

"In some cases this kind of bidding could drive a band's price up. Some managers and agents would play two promoters off each other to jack up their price."

Since not every group that tours could sell out even the smallest available concert hall, Jam and Celebration/Flipside skirmish most frequently in their smaller venues.

The Ivanhoe, a 600-seat room, was once Jam's territory, but was turned over to Celebration/Flipside by its owners, Gumdrops Productions, last year.

Jeffrey Grossman, chief shareholder of Gumdrops, reportedly was displeased with Jam breaking lesser known groups into his club, then promoting them into larger venues.

"Did Celebration/Flipside go after the Ivanhoe to knock us out of there, or to do a good job? Mickelson wonders. "Celebration has always followed what we've done. We've always been behind the small clubs, and then we went after the movie theatres." After they (Celebration) saw the value of the Riviera they went out and got a movie theatre, which they haven't done a show in yet. After they saw what we could do with the Ivanhoe, they went after that.

Rosenbaum declares "The Ivanhoe came to us several times before we sat down to talk. We didn't go in there to kick Jam out. It was out and announcing its association with Park West before we went in. The last thing we want is to get involved in legal hassles and infringe on anyone's contractual rights."

Celebration/Flipside is currently embroiled in a grand jury investigation regarding the three Superbowl of Rock shows it presented in conjunction with other promoters in the Chicago Park District's Soldier Field last summer. The Better Government Assn. charges that the Park District only granted concert dates to firms represented by a lawyer who employs the son of Park District Superintendent Edmund Kelly. Jam was denied a concert date, though it guaranteed the city a larger return on the prospective profit of the show.

"I don't know for sure if Jam talked to the association about the problems of booking Soldier Field," says Rosenbaum. "I hesitate to guess."

"I have no idea how the Better Government Assn. got the information to start investigating the tie-in between Celebration/Flipside, the lawyer and the park district," says Mickelson.

"We've been active trying to make Chicago a showcase city when it wasn't," Mickelson claims. "Army (Granat) and I were involved in starting WXRT-FM. We're the only ones who have done reduced-price concerts, about 15 of them this year. We do grass roots promotion for some bands, introducing groups like

(Continued on page 69)

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"Sugar Daddy"
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JUNO AWARD
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1ST ANNUAL DISCO AWARDS
Top Female Vocalist
NEW LP
"Will You Give Me Your Love"

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PARENTHESIS
PSALM FOR THE SEMI LIVING
SHADOWS OF SUMMER
SHE NEVER SMILES ANYMORE
THE SUMMER LOVERS
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High Prices Prevail, But Harlem Cotton Club Opens

• *Continued from page 3*

But while Rhodes and Dunbar, who are both black, have no plans to bring back segregation, their $10 admission fee, $10 music charge and $5 per drink charge will do little to encourage patronage from residents of the housing project across from the club.

The club's management, however, does not seem to be worried about filling the 250-seat room. "We hope to draw people from all over the metropolitan area," says Rhodes. "We feel we have something to offer everyone."

And indeed the club does have a lot to offer, particularly in the way of entertainment. Harlem song and dance man Cab Calloway headlines the inaugural show, which also features Sister Sledge, Damita Jo and Billy Taylor. Following Calloway will be Billy Eckstine and Carmen McCrae.

Besides headline talent, club booker Honi Cole, a fine hoofer in his own right, will showcase young talent like Broadway's Ken Page, vocalist Ramona Brooks and dancer Mercedes Ellington, the Duke's granddaughter. The club's hostess, Pamela Poitier, is the actor's daughter.

Interior design freaks will enjoy the club's lavish art decor. Gourmets will be interested in the Cotton Club's menu which, like the original speakeasy, features everything from choice steaks to hot Harlem chili.

Dancers will be provided with recorded music between sets and there is a tiny dance floor in front of the stage. The club management says the music provided will be in keeping with the ambience of the club and will not be standard disco fare.

Rhodes feels the club's 12th Ave. and 125th St. location is ideal. "The highway nearby makes it a perfect place to get to and from," Rhodes says. To make it even easier for drivers, the spot provides valet parking and to make it easier for those who would rather leave the driving to others the club offers limousine service.

And, if after an evening at the Cotton Club anyone fed up with elegance can walk to the subway and pass one of Manhattan's most blighted and desolate areas.

L.A. Theatre Showcases Acts

• *Continued from page 58*

major talent into the Fox," he says. "We can't compete with the Santa Monica Civic in terms of seats, or the centrally-located Roxy. However, we want to show that the Fox is also a viable place."

Tickets for last week's show were $3.25 in advance and $3.75 at the door. The event was promoted in conjunction with McCabes, a local blues/folk club.

Kramer has been working at the Troubadour for seven years now and has worked for Bill Graham in the past.

ED HARRISON

Talent Chicago Booking Conflict

• *Continued from page 64*

Boston and Foreigner to this market. Nobody had done an 11,000 seat hall until we opened the Riviera. We've been active trying to make Chicago better for the artist and the audience.

Describing the loss of the hotly contested Ivanhoe, he maintains:

"We made the Ivanhoe what it is today. At the Ivanhoe we negotiated a deal in which we took the door, and Bob Briggs (departed owner) got the bar. That's more or less the deal we have at Park West, though we have expenses there, too.

"It wasn't equitable at the Ivanhoe, where there are so few seats, so we renegotiated, while Briggs was still there, and got a flat rate that about covered our telephone expenses.

"The same fee basis applied when Gundrops took over. We struck that deal based on Briggs not caring what happened to an act after it left the Ivanhoe. Gundrops was aware of what it means for an act to make it big, and wanted a piece of the money when the act moved out from their club.

"They were not dissatisfied with our performance, but it was worried about the percentage of the other rooms. When we booked acts into both the Ivanhoe and B'Ginnings (a suburban rock bar) we lost money. There was really no conflict between the clubs.

We were looking for the future of our acts, and trying to book so as to make money for the Ivanhoe while we were there. Gundrops finally realized that, and it was after us until the point we said forget it, because we were offended by things said about us in print and privately.

Zann's wounded pride was soon assuaged by a contract with Park West, a night club seating 750 per show.

"Park West is a great facility," Mickelson enthuses. "We're not booking on a fee, it's our money that we're playing with there. It took us a while to get Park West going because it couldn't compete with us when we were at the Ivanhoe."

Signings

Paul Williams to Portrait the CBS distributed label. He has been on A&M since the early 70s but last year he switched his publishing from A&M's in-house living-room company to 20th Century Music. No producer or release date has been set. . . . **Ron Wood**, formerly of the **Faces** and now a member of the **Rolling Stones**, to Columbia Records. He will still remain a member of the Stones. Debut Columbia release expected in a few months. . . . The **Osmonds (Alan, Wayne, Merrill and Jay)** switch to Mercury Records from Polydor. **Donny and Marie**, both solo and as a duo, will remain with Polydor. The last Mercury Osmonds single and LP due soon . . . Trumpet player **Woody Shaw** to Columbia with LP, produced by Michael Cuscuna, scheduled for release next month . . . **1994** to A&M with debut LP to be produced by **Jack Douglas**. **Franklin Micare** to Private Stock. Debut LP, coproduced with **Joel Dorn**, will be out shortly. It features 50 musicians in a "wall of sound" . . . **Tegrum**, five brothers and a sister, to M&L Records. Also to M&L is jazz pop artist **Patti Rice**. . . . **Asia** to Hologram Records, cutting LP with **Rody Johns**. . . . **Reese Makup** to William Morris Agency for booking . . . **Platinum Hook** to Jo Ann Geffen at

(Continued on page 70)

Talent Talk

Michael Jeffries is the new lead singer of Columbia's **Tower of Power**. . . . **Robin Zander**, lead singer for Cheap Trick, tired of **Al Pacino, David Soul** and **Rod Stewart** to be named "world's sexiest man by the Paterson N.J. Women's Club. "Sexy is in the body of the beholder," commented Zander.

A while ago we wrote here about the **Bags**, a punk rock outfit that appears with bags over their faces. It sparked some very strange phone calls to the Bags, a disco funk band in New Jersey. The Jersey Bags are an established group having backed such acts as **Adam Wade**, the **Manhattans**, and **Faith, Hope & Charity**. Incidentally there are two punk rock bands with the name, the **Pugs**, one in Detroit the other in England. Looks like you can't keep a good name down.

Thirty ran out of champagne at Giorgio's in New York at 4:30 a.m. when the disco hosted a New Year's Eve Party for **Stevie Wonder** and friends . . . **Chips Mamon**, who wrote "Some body Dose Somebody Wrong Song" with **B.J. Thomas**, has now come up with "Everybody Loves A Rain Song."

WNEW-AM in New York reportedly received 200 calls in half an hour when it aired the Spanish version of **Cy Coleman's** "I Love My Wife." They liked it. Not so "Short People" by **Randy Newman**, which is banned by that and a couple of other New York stations. Nothing like coverage in radio.

Pamela Meyers, who plays **Ginger** on the **Shaa Na Na** television program, is doing a three week shtick at the Ballroom in New York . . . In last week's issue it was intimated that the **Diamond** no longer existed. That is not true. There have been some personnel changes, but the band is back with a new LP, available on request.

The **Sac F-ks** headlined at CBGB's over the

(Continued on page 71)

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Talent In Action

SEX PISTOLS

Great Southeast Music Hall, Atlanta

For something which had grown into a full blown international media event, the American debut of the Pistols Jan 5 proved to be some what anti climatic

But while Britain's most notorious punk rock band was not as good as its fans would have you believe it was not all that terrible either

It's just that after all of the media hype that preceded their appearance here, it was a bit of a letdown to see how musically mediocre Johnny Rotten, Sid Vicious, Steve Jones and Paul Cook actually were

Their music was, as their album had previously shown, extremely basic and repetitious Vicious and Jones played what sounded like the same three chords over and over on guitar while Cook pounded out the same rapid fire rhythm on drums. Only the lyrics changed and much of the time Rotten's singing was drowned out by the instruments

The biggest disappointment, though, was not in the music but in the Pistols' failure to live up to the wild and wooly image their publicity machine has given them

Perhaps it was because only a few in the crowd packed into the 500 seat capacity Music Hall resembled their normal punk fans back in Britain or maybe it was because this was their carefully watched American debut with police vice squads from Atlanta and Memphis (the next date on their tour) present but the Pistols' performance seemed rather subdued

Known in the past for such tricks as spitting and vomiting on the audience, they confined themselves mostly to jumping around onstage and shaking their fists. Fans located up front later testified that, much to their delight, there was some spitting on the part of Rotten and pals, but the vulgar habit was much more in evidence in a punk takeoff performed by Atlanta satirist Darryl Rhoades, who guested with the warmup act

The hall was packed to overflowing with some sitting in the aisles, and more were turned away. The line of people waiting to get in started around 4 p.m. the afternoon of the show, some five hours before the opening act, an Atlanta oldies/punk group called Cruisematic, took the stage an hour late

From an audience viewpoint, it was not a well put together show. The opening act played a full hour, and the Pistols did not take the stage for what would be a 45-minute, about eight tune set until 10:30 p.m.

"My name's John and this is the Sex Pistols," Rotten said by way of introduction and then the band launched into their best known song, "God Save The Queen," which brought the crowd to its feet

The wild eyed Rotten stalked the stage in a crouch when he wasn't grasping the mike stand with both hands and leaning forward. Sometimes he bent down and sang directly into the faces of those standing on the front row

He has a certain stage charisma, with his main handicaps being the lack of a singing voice and a heavy accent

The songs, all of which were relatively brief, seemed to blend together, growing more and more repetitious as the show went on

For the most part, everyone went home happy. Shouted one sweat soaked young lady as she departed her position in front of the stage "That was great—I got kissed and spat on and all kind of things." Oh well, to each her own

BILL KING

KENNY RANKIN

McCabe's, Santa Monica, Calif

Rankin worked with a jammed thumb to a jammed house on Jan. 7 in this 150 seat room and, because of the hand condition, couldn't play the piano

Even so, he pleased the predominately college aged crowd for more than an hour and up proximately 10 tunes, with his silken smooth voice, his folksy earthy patter, his variegated repertoire, his impeccable guitar work and his overall laid back easy style

Accompanied on standup bass by his long time associate Peter Marshall, Rankin opened the early set with the title tune from his latest Little Dwarf LP, "Like A Seed," evincing his penchant for falsetto and jazz-flavored scatting

The veteran performer served up polished renderings of such songs as the Beatles' "Penny Lane," Frankie Lymon's "Why Does A Fool Fall In Love?" Stevie Wonder's "You Are The Sunshine Of My Life," Bob Dylan's evergreen "Mr. Tambourine Man" and mixed it all up with some of his own including "You Always Creep In My Dreams," "The Eye Of The Eagle" and the charming "Cotton Candy Parade"

Marshall's basswork, particularly on the latter-named tune as well as on "Do It In The Name Of Love" was outstanding

(Continued on page 71)

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X Large	(42–46)		$
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TO: BILLBOARD T-SHIRT, P.O. BOX 10458, SANTA ANA, CALIFORNIA 92711

Signings

• *Continued from page 69*

Benjamin Ashburn Assoc. for public relations. Singer/songwriter **Bob McBride** to MCA Records. McBride, former lead singer of the Canadian group Lighthouse, will release his debut product, "Here To Sing" next month with **Jack Richardson** producing. **Sneak** to Dream Records. The four piece rock n' roll band is in Los Angeles recording its first album at United Western studios

Talent In Action

• Continued from page 70

Here he proved that he knows how to stay out of the way and, when appropriate, to come up front with his lightening light touch plucking.

JOE X. PRICE

MARTY ROBBINS

Palomino, Los Angeles

Robbins on a conversational hour and 20-minute show Jan 6 sang every song with enormous emotion as if it was going to be his last and he wanted to go out in a blaze of glory.

He roamed on the small stage from his midget sized guitar to the piano and his 12 tunes included his new Columbia Records hit Don I Let Me Touch You. He went back to the piano for My Woman My Wife and then into a thank you audience tune with his eight piece band called The Performer. Without waiting for the applause to die he launched into his closing number, El Paso.

Earlier local KLAC air personality Sammy Jackson had introduced several other disk jockeys and movie stars in the audience including Monte Hale, the actor, Chris Lane of KGBS, Sonny Melendez of KMPC and Chuck Sullivan. During his show Robbins also paid tribute to Sullivan and Lane from the stage. Throughout the evening Robbins chatted casually with people from the stage, it was as if they were all friends.

And to demonstrate the enormous popularity of the artist, around 100 persons paid to sit outside the Tommy Thomas club in the backyard and listen to him on speakers, occasionally catching glimpses of Robbins through the window.

Robbins started his show with a bit of Singing The Blues, his first hit, then went into Devil Woman, and out of that into White Sports Coat. It was his latter hit after hit and the only break came when Don Winters of his group did some yodeling on Jambalaya and Cattle Call, about midway in the show.

Winters and Bob Sykes later joined Robbins for harmony on tunes like, City Of El Paso, which is sort of a nostalgic view of his original El Paso hit.

CLAUDE HALL

FREDA PAYNE

Lance's Room

Playboy Club, Los Angeles

Although Payne could not get a firm grip on the audience, possibly due to an abundance of unfamiliar contemporary material, the singer appeared to be giving all that she had.

Backed by a mediocre quartet, Payne offered a performance that was so diverse in structure it would be difficult to beat.

She moved from ballads to midtempo to high energy, without losing her jazz overtones. Even her most contemporary pop material was jazz flavored.

Payne made a dramatic entrance belting Love Magnet as she sashayed through the audience to the stage.

The nearly full house Jan. 9 gave the singer a lukewarm reception as she slid gracefully into Master Of Love.

Her repertoire was predominately pure energy as she worked each number to its fullest.

The Lady Is A Tramp was given a special treatment by Payne and was easily one of the best tunes of her set.

She took on the highly complex Carousel which offered her a chance to fully explore her vocal range.

Little Girl Blue, a super torch ditty, was where Payne seemed to belong. It received the greatest response from the audience.

She tossed in some impressive impressions of women who are obviously her favorites, Lena Horne, Ella Fitzgerald, Cynthia Sell and Judy Garland. In her hour long dozen tune set, she exhibited her ability to take on both the old and new. Blending them her what was a well rounded complete show.

Payne's best moments when singing ballads, as evidenced by her exceptional rendition of Everyone. But she is capable of pulling out a hard driving number as the proof will be in 29/30st Band Of Gold.

JEAN WILLIAMS

STAN GETZ

Hopper, New York

[illegible] Holiday, he needs no [illegible] the art of [illegible] and he has one hot piano [illegible]

[illegible] has been comparatively free of [illegible] and he has been able to [illegible] some of the jazz world's brightest new talents.

(Continued on page 72)

Talent Talk

• Continued from page 69

weekend recently, charging $4 at the door and playing for only 25 minutes per set. Asked about this, the lead singer replied: "So what? Billboard doesn't have the guts to write about us any way."

Oh yes: **Gregg** and **Cher** have split up again, but **Rod** and **Beth** are back together. It was reported that **Randy Mason** is producing **Forrester's** LP. Mason is not handling that chore, it is being done by **Keith Olson** in Atlantic Records studio in New York. **David Devore** is engineering the sessions.

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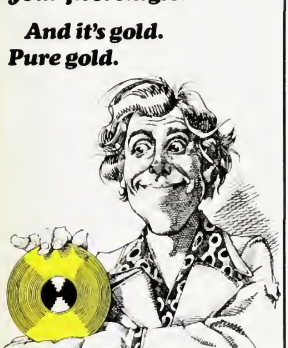

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Talent

Talent In Action

Let's support band is one of the best Cole with Daniel Mac Billboard country, opens piano for his guitar music with keyboardist Andy Lavenne's talented interpretations and arrangement talent and pro-oriented Drum Tim helps Gelt catch his pocket for faithful latin rhythms Anchoring the group is veteran drum man Billy Hart who is one of the most versatile and professional timekeepers in all of jazz

Highlights of the set included a blazing rendition of the classical Bolero Deep For Me and two fine Lavenne compositions Let Up and Pretty Lady The SRO crowd seemed to love every minute of the one hour hour-long set

ROBERT FORD JR

JOE FARRELL MICHAL URBANIAK & URSULA DUDZIAK

Bottom Line, New York

Farrell is one of the jazz world's most unappreciated talents For many years he has been one of the most imaginative and entertaining reed men around Yet he has never met with overwhelming commercial or critical success Much of his acclaim has come for his work behind other performers

For his late 6 date Farrell was backed by a tight four-piece group which featured the impressive talents of guitarist Paul Metzke and drummer Joe LaBarbera Farrell was on fine form as he displayed his skills at flute Soprano saxophone and tenor saxophone on a set that was flawed only by its brevity

The four song 40 minute set was climaxed by two excellent tunes from Farrell's new Warner Bros album Promise Me Your Love and Imagine Me The SRO crowd asked for more but Farrell not much showmanship did not deliver

Violinist Michal Urbaniak and his wife vocalist Ursula Dudziak opened the show with a nine song 65 minute set that ranged from pleasantly diverting to agonizingly dull Urbaniak is a fine musician but his music provides little room for creativity or energy and his three backing musicians offered little support Dudziak is not much a vocalist but she is a sound effects machine and her noises tend to be distracting

Midway through the set Urbaniak was joined by Zbigniew Namysłowski who was making his American debut Namysłowski reportedly the best jazz saxophonist in Poland but apparently that distinction means as much as being the best ice hockey player in Kenya as Namysłowski displayed little to recommend him to American jazz buffs

ROBERT FORD JR

JEAN PAUL VIGNON & FRIENDS

Emerald Lounge, Americana Hotel Bal Harbour, Fla

Jean Paul Vignon & Friends certainly deserved a better setting than the Emerald Lounge

The resonant Gallic baritone his excellent singing partner Pamela Feenee and her four man backup band assembled a slick highly polished show

They worked at a definite disadvantage on Dec 27 in a lounge with a noisy but in front of a mahoganey emporium Vignon call boss

However, the charming French man made the best of it And displayed presenting a well paced hour-long show-time show with some solid tunes and sound which appealed to everyone listening

Vignon and Feenee began with an uptempo version of an old standard The Way You Look Tonight Followed by three selections of Bird Blue moods Pop, Mr

Vignon's baritone has both when to offer the full voice range and when Vignon's baritone is more suited to a bluesy sound Feenee's fine voice was well suited to everyone listening

Vignon and Feenee began with an uptempo version of an old standard The Way You Look Tonight Followed by three selections of Bird Blue moods Pop, Mr

Vignon's baritone has both when to offer the full voice range and when Vignon's baritone is more suited to a bluesy sound Feenee's fine voice was well suited to everyone listening

Vignon's version with Lou-ell Mager was featured last month by PR Production Events for the Lauvell Mages part singing the lyrics in English behind Vignon's French lyrics

SARA LANE

Billboard SPECIAL SURVEY For Week Ending 1/21/78

Billboard Top Boxoffice

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Rank	ARTIST - Promoter, Facility, Dates (Promoter's name in parentheses)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20,000)			
1	**BOB SEGER & THE SILVER BULLET BAND/ ROCKETS**—Contemporary Pop/ Kiel Aud St Louis Mo Jan 3-4	25,172	$5.50/$7.50	$143,971*
2	**BOB SEGER & THE SILVER BULLET BAND/ WINTER BROS BAND**—Jim Shaw Productions Freedom Hall Louisville Ky Jan 7	15,389	$6.50/$7.50	$110,119*
3	**EARTH, WIND & FIRE**—Entertainment Amusement Inc/Fantasy Col Greensboro N.C. Jan 6	14,531	$7.50	$106,460*
4	**KANSAS/ CHEAP TRICK**—John Bauer Concerts/ Col Portland Ore Jan 3	10,934	$7.50	$82,373*
5	**KANSAS/ CHEAP TRICK**—John Bauer Concerts/ Col Seattle Washington Jan 5	10,437	$7.50/$8	$79,640
6	**KANSAS/ CHEAP TRICK**—Contemporary Chrs/ Feds Prod Kansas Coast Arena Wichita Kansas Jan 7	10,000	$7	$70,000*
7	**BOB SEGER & THE SILVER BULLET BAND/ ROCKETS**—Contemporary Chrs/ Feds Prod Memorial Aud Kansas City Mo Jan 6	9,912	$7	$69,277
8	**BOB SEGER & THE SILVER BULLET BAND/ WINTER BROS BAND**—Jim Shaw Productions/ Roberts Stadium Evansville Ind Jan 5	9,203	$7/$8	$67,392*
9	**KANSAS/ CHEAP TRICK**—Contemporary Chrs/ Feds Prod Fairground Arena Tulsa Okla Jan 8	8,500	$7	$59,500*
10	**BOB SEGER & THE SILVER BULLET BAND/ WINTER BROS BAND**—Jim Shaw Promotions/ Coliseum Fort Wayne Ind Jan 4	8,592	$6.50/$7.50	$56,498*
11	**TED NUGENT/ GOLDEN EARRING/ POINT BLANK**—Entertainment Amusement Inc/Fantasy Col Richmond Va Jan 5	8,468	$6.50/$7.50	$52,909
12	**HEART/ PLAYER**—Papa Prod Aud Bakersfield Calif Jan 7	5,832	$7.50/$8	$45,363*
13	**CHARLIE DANIELS BAND/ WET WILLIE**—Sound 70 Prod Jefferson Jam Center Birmingham Ala Jan 5	6,965	$6/$7	$43,295
14	**BLUE OYSTER CULT/ BLACK OAK ARKANSAS**—Contemporary Chrs/ Feds Prod Municipal Aud Kansas City Mo Jan 4	5,900	$7/$8	$42,758
15	**BLUE OYSTER CULT/ BLACK OAK ARKANSAS/ GIBRALTER**—Contemporary Prod Kiel Aud St Louis Mo Jan 8	4,973	$5/$7	$33,339
	Auditoriums (Under 6,000)			
1	**RUSH/ APRIL WINE**—Jam Prod Aragon Ballroom Chicago Ill Jan 5-7 (8 12)	16,500	$8	$130,800*
2	**GRATEFUL DEAD**—Bill Graham Calif Concerts Golden Hall San Diego Calif Jan 7 8 (12)	9,766	$6.50/$7.50	$56,326*
3	**BLUE OYSTER CULT/ BLACK OAK ARKANSAS**—Contemporary Chrs/ Feds Prod Century II Wichita Kansas Jan 5	3,440	$7/$8	$24,925
4	**RAMONES/ RUNAWAYS**—Ron Delsener Palladium N.Y. N.Y. Jan 1	3,386	$6.50/$7.50	$23,200
5	**SEX PISTOLS**—Mid South Concerts Tarleton Ballroom Memphis Tenn Jan 6	650	$3.50	$3,100*
6	**SEX PISTOLS**—Rita Colley Inc Music Hall Atlanta Ga Jan 5	640	$3.50	$2,240*

Valley Forge Fair Giving Rock Talent Big Welcome

By MAURIE ORODENKER

PHILADELPHIA Lee Gober and Shelly Gross Valley Forge Music Fair will hold to more contemporary and rock oriented bookings for its new season which kicks off March 14 with Leon & Mary Russell

The new season will also mark the first appearance of the suburban concert hall for Diana Ross who will come on May 23-29

The switch away from names like Lotte Lenya Dionne Thomas and Mel Carroll that characterized the Music Fair calendar until now is seen as a move to keep from being identified as a buddy buddy band for these acts

It is expected that with the coming of casino gambling to Atlantic City, only an hour away from here, the resort hotels will be offering acts at Las Vegas salaries creating tremendous competition for name performers

The 3,000-seat building theater in the round has yet to complete its spring season bookings Gober and Gross

Norman Winter / Associates / Public Relations

MEMORANDUM

TO: MIDEM Registrants

FR: Norman Winter

SUBJECT: MIDEM '78

DATE: January 16, 1978

I am very pleased to announce that Sandy Wardlaw will be representing our firm at MIDEM this year.

Please feel free to contact her at the Majestic Hotel in Cannes regarding the many services we can offer you for the United States.

Norm Winter

6255 Sunset Blvd., Suite 714 Los Angeles, CA 90028 /213/462-7453

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VIC LANZA

FRANCK

UNIVERSAL NUMBER ONE OF

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POURCEL HA GRABADO 50 ALBUMES A LO LARGO DE 25 AÑOS DE EXITOS CONTINUADOS Y LA GRAN MAYORIA DE ELLOS HAN APARECIDO PERIODICAMENTE EN NUESTRO PAIS. ES RECONOCIDO AQUI, POR SUS DISCOS Y ACTUACIONES EN TELEVISION, COMO UNO DE LOS MAS GRANDES DIRECTORES DE ORQUESTA QUE JAMAS EXISTIERON.

FRANCK POURCEL CONOCE A LA PERFECCION EL LENGUAJE DE LA MUSICA Y ASI LO DEMUESTRA EN LA CONCEPCION DE SUS OBRAS. SUS DISCOS TIENEN UN SELLO INCONFUNDIBLE Y SU PERFECTA REALIZACION LOS CONVIERTEN EN EL FIEL REFLEJO DE LA IDEA DEL AUTOR.

PIERRE MAGET

''FOR MANY YEARS IT HAS BEEN A PLEASURE, PRIVILEGE AND HONOR FOR CAPITOL RECORDS, INC. TO DISTRIBUTE THE RECORDINGS OF FRANCK POURCEL IN THE UNITED STATES.
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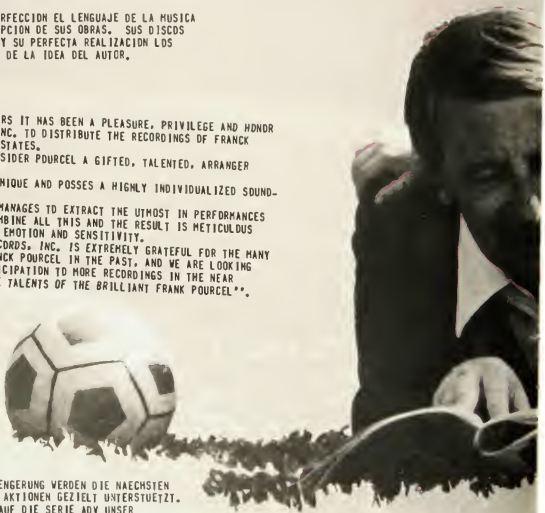
ONCE AGAIN, CAPITOL RECORDS, INC. IS EXTREMELY GRATEFUL FOR THE MANY FINE RECORDINGS OF FRANCK POURCEL IN THE PAST, AND WE ARE LOOKING FORWARD WITH GREAT ANTICIPATION TO MORE RECORDINGS IN THE NEAR FUTURE THAT FEATURE THE TALENTS OF THE BRILLIANT FRANK POURCEL''.

DAVID CAVANAUGH



NACH DER KUERZLICHEN VERTRAGSVERLAENGERUNG WERDEN DIE NAECHSTEN VEROEFFENTLICHUNGEN DURCH PROMOTION AKTIONEN GEZIELT UNTERSTUETZT. AUSSERDEM WERDEN WIR 1978 SPEZIELL AUF DIE SERIE ADV UNSER AUGENMERK LEGEN . WIR SIND SICHER, DIE BISHERIGEN ERFOLGE ZU UEBERTREFFEN UND SIND STOLZ FRANCK POURCEL FUER DEUTSCHLAND UNTER VERTRAG ZU HABEN .

GRUSS - EMI ELECTROLA PROD.-POP, JEAN COISY ..

POURCEL

ACCLAIM TO THE ORCHESTRA FRANCE...

音の魔術師ーこれが常に素晴しいアレンジと洗練された演奏を聞かせるフランク・プウルセルに日本で与えられているニック・ネームです。

彼のレコードが日本で最初にリリースされたのは1955年。以来、プウルセルは「愛流」，「ミスター・ロンリー」，「アドロ」，「哀しみのソレアード」，「夢の飛行」等のヒットを放ち、日本のイージー・リスニング・ファンにはなくてはならない存在です。

1977年9月吉日　　永田文夫

Le public belge tant en Flandres qu'en Wallonie ou à Bruxelles a adopté Franck Pourcel d'emblée, dès le premier volume des "Amour, Danse et Violons". Quant aux "pages célèbres", tout en séduisant les amateurs de Pourcel, elles lui ont amené de nouveaux admirateurs qui, depuis lors, lui sont restés fidèles sans compter tous ceux auxquels ces "Pages" ont fait découvrir et aimer l'univers de la musique classique.

EMILE GAPIN, EMI BELGIQUE.

AA

HE TENIDD OCASION DE VER FRENTE A DIVERSAS ORQUESTAS DE TODD EL MUNDO A POURCEL.
HE DISFRUTADD CON SU ELEGANTE SOBRIEDAD DE DIRECTOR Y CON SUS ARREGLOS MAGNIFICOS QUE LE DISTINGUEN CON UN SONIDD CARACTERISTICD.

MR URIBARRI DIRECTEUR DU FESTIVAL DE MAJORQUE.

FRANCK PDURCEL.

I FIRST MET FRANCK POURCEL IN PERSON IN MEXICO CITY ON ONE OF HIS VISIT FOR A FESTIVAL. EVER THE COMPLETE PROFESSIONAL, NOT ONLY IN THE RECORDING ARRANGEMENT AND PERFORMANCE ON HIS MANY RECORDS BUT IN EVERY DETAIL OF PROMOTION AND MARKETING, FRANCK IS ALSO THE MOST GENEROUS AND WARM HEARTED PERSON TO KNTW PERSONALLY.

AMONG THE CURIOUS TRIBAL RITES OF THE BRITISH - ESPECIALLY THOSE LIVING ABROAD - IS THE GAME OF CRICKET. THAT AFTERNOON I WAS COMMITTED TO PLAY. EVER COURTEOUS, FRANCK WOULD NOT HEAR OF GOING BACK TO TOWN BUT, CONFRONTED WITH THE INTRICATE MANOEUVRES OF THIS ANGLO SAXON MYSTERY AND WITH TRUE FRENCH APLOMB, HE SLEPT SEREMEEEEE SERENELY THROUGH THE GAME.

ON HIS MANY TRAVELS FRANCK NEVER SLEEEPS IN THE PROFESSIONAL SENSE. HE IS ALWAYS ALERT TO NEW SOUNDS, NEW SONGS, A SNATCH OF MUSIC, A NEW ARTIST. THAT IS WHY, AFTER SUCH A LONG AND DISTINGUISHED RECORDING CAREER, EVERY NEW ALBUM IS LIKE A NEWLY MINTED COIN, FRESH AND SPARKLING NAD FASHIONED WITH THE SKILL OF A MASTER MUSICIAN.

FRANCK AND ODETTE - YOUR FRIENDS IN ITALY SEND THEIR WARMEST CONGRATULATIONS - AS DO DIANA AND I. WE DO NOT FORGET YOUR MANY AGEEEEEE ACTS OF GREAT PERSONAL KINDNESS AND WE WISH UDUEEE YOU BOTH WELL FOR THE FUTURE. YOU ARE ALWAYS WELCOME WHEREVER WE ARE.

JOHN BUSH EMI ITALIE.

Franck Pourcel est devenu non seulement un artiste Pathé-Marconi EMI, mais aussi un ami très cher. Le coup de coeur que j'avais eu pour le travail et le talent du musicien s'était enrichi d'une amitié solide, vite devenue réciproque, dont la chaleur n'a jamais cessé au fil des années...

FRANCOIS MINCHIN PRESIDENT DE PATHE MARCONI EMI FRANCE

PATHE MARCONI EMI

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JANUARY 21, 1978, BILLBOARD

Sound Business

HOT STUFF—Larry Jaffe, center, of BSR, gets the feel of a new portable mixing board from Uni-Sync, a BSR company during the Winter CES in Las Vegas.

Pro, Semi-pro Units To Highlight NAMM

• *Continued from page 50*

cial financing plan for consumers who wish to buy Tascam multi-track equipment

Set up through Bank of America's FinanceAmerica, the program will include a specially tailored credit form geared toward the professional and amateur musician. In addition to the normal credit form, the finance company will now be appraised of such items as the aspiring musician's union card number, agent's name and booking potential

Uni-Sync will be exhibiting its entire lineup of live music mixing equipment, including three new power amplifiers introduced at the recently concluded CES in Las Vegas.

Cetec Audio will be exhibiting several new lead guitar speakers as well as p.a. systems for small rooms, according to the firm's Ken McKenzie.

The Cetec booth will feature continuous live demonstrations

JBL will be debuting the 4662 and 4663 sound reinforcement systems, the 4662 a two-way system with the 4663 a three-way system. Both will be suitable for portable or fixed installation use

The company will also be exhibiting the 4682 portable sound reinforcement system as well as a 300 watt power amplifier called the "Ice Cube," model 6233. On hand, also, will be JBL's K Series of loudspeakers for guitar amplifiers.

Cerwin-Vega will be showing its complete line of sound reinforcement and disco related speakers and electronics.

dbx will be exhibiting its noise reduction electronics and may introduce a new product, according to the company's Larry Blakely.

MXR will show its lineup of stereo graphic equalizers, noise reducing companders and dynamic processors

AKG Acoustics will be displaying its lineup of microphones and related equipment.

Shure will be exhibiting sound reinforcement equipment as well as microphones, while Yamaha will be showing its lineup of semi-pro and pro mixing consoles.

"Audio keeps growing every year as a part of show," according to NAMM's Mary Jeanne Carlson who indicates that out of the 222 exhibitors, 10 are recording equipment related while 88 are sound equipment related

Studio Track

By JIM McCULLAUGH

LOS ANGELES: **Kim Fowley** producing the new **Helen Reddy** LP for Capitol at **Larrabee**, **Tawn Mote** and **Sherry Klein** handling the engineering duties. In other activity there: **Chuck Mangione** mixing his upcoming LP with engineering help from **Mike Guzausky** and **Betsy Bangham**; **Bob Stone** producing **D.C. LaRue** and **Roberta Kelly** for Casablanca and Towley him self, mixing his own album scheduled to be released on Phonogram

Bill Schnee producing **Riki Dee** at **Cherokee** while mixing takes place on both **Allan Toussaint** and **Etta James** projects. **Dynamic 5** cutting tracks at **Golden West Sound Studios**, **Joe Reed** producing with engineering help from **Richard Tilles**. **Nite City** set to go into **Davlen** to begin work on a second 20th Century album with **Leonard Koenes** producing

Dick Hamilton producing himself at **Clover Studios**. **Ted Mizaro** and **Jim D'Angelo** at the **Record Plant** mixing a new **Auracle** album for ATV Productions; and **Chrysalis**.

In **Kendun** actively **Journey** cut tracks on its new Columbia LP with **George Massenburg** coordinating with engineer **Mark Lorett** and band members **Gregg Rolie** and **Steve Perry** with Kendun's **John Golden** and **Terry Moore**.

In other Kendun action: **Chico Corea's** gear for including **Joe Farrell**, **Steve Gadd** and **Eddie Gomez** cutting tracks with **Bernie Kirsch** engineering along with **Stillman Kelly**; Phonogram/Mercury artists **BTO** cutting a new LP with **John Golden** who also cut **Flora Purim's** upcoming Fantasy LP

Stanley Clarke continuing his album project at **Chateau** producing himself with engineering by **Ed E. Thacker**. **Jeff Beck** is contributing to that Nemperor project

In recently at **UWS** rehearsal studios **Lugs Diamond**, **Richard Torrance**, **Quiet Riot** and Manhattan Transfer

In recent **Record Plant** activity **Terry Powell** producing a new Columbia group called **Hounds**, **Steve D.** and **Rick Smith** engineering. **Bernard St. Paul** producing E-A artist **Veronique Sanson**, **Mike Braunstein** engineering; **Lee DeCarlo**, assisted by **Mike Beringer**, mixing tracks for **Sky Hooks** album **Eddie Lomenth** producing; **Lee Hazelwood** producing **Duane Eddy**, **Dem King** at the board; **Mike Stone**, as sisted by **Cary Pribkin**, engineering UA artist **Stephen Sinclair**, **Joe Fabisi** producing; and **Steve Hackett** from **Genesis** using the studio's pop organ for an upcoming LP. At the Sausalito, Calif., Plant Wanner Bros. group **Prince** tracking with **Tom Vicario** at the board; **Johnny Sandlin** producing Capricorn artist **Delbert McClinton**, **Tom Flye** engineering; and, **Jerry Goldstein** producing **Aaron** for Far Out Productions.

Without music life would be a mistake.
Friedrich Nietzsche (1844-1900)

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HOT PLACE—Los Angeles firemen pump water into the Record Plant's second story to squelch an electrical fire which did $1 million damage.

Home Video

• *Continued from page 56*

its AudioSpectrum hi fi tv line Each has its own features, but delivery and pricing are uncertain Mitsubishi had its Video Scan unit, seen as direct competition for Advent's VideoBeam with its six-foot diagonal screen, two-piece model, listing at $3,200 with delivery very soon

Many independent firms were showing units, many with commercial overhead-mount versions for discos Included were Magna-Vision with four models up to 80-inch diameter from $1,995 to $2,795 Century Projection Systems' all-in-one-cabinet 50 and 66-inch diagonal units using 15-inch Sony tvs at $1 995 and $2195, with four overhead systems in Los Angeles discos already, Muntz Electronics with seven models ranging up to a 67-inch diagonal ceiling-mount unit with remote control and digital readout at $1,895 and Cinema Systems International's Dynabeam units at $1,295 and $1,895 respectively for 53 or 67-inch diagonal models

• **Game Cartridges** Perhaps the most rapidly expanding unit with potential profit to the record-tape dealer via the rackjobber is the video game cartridge being offered by the extended number of programmable games now available Listing from $19 95 to $59 95, the "carts" as they are called were shown but Fairchild's Channel F Atari's Game Brain Coleco's Telstar Arcade Bally's Arcade RCA's Studio II and the new VideoBrain, among others

L.A. Record Plant Blaze Doesn't Halt Its Sessions

By JIM McCULLAUGH

LOS ANGELES A fire stemming from an electrical short Sunday (8) destroyed Studio C of the Record Plant studio complex here, causing an estimated $1 million in damages

The facility's three other 24-track rooms, A B and D, were unaffected and were operational Monday, according to owner Chris Stone

No one was injured in the fire which broke out at approximately 11 30 a m

"Fortunately," says Stone, "the fire department was able to break into the roof over Studio C forcing the heat upward If it wasn't for that, the heat would have spread horizontally and in all likelihood the entire complex would have been wiped out"

The fire department was on the scene for 13 hours

The main equipment loss adds Stone was an API custom console recently installed

"We still have the sustaining walls around Studio C" says Stone "and it will be a matter of having a structural engineer determine exactly what has to be done

"I anticipate that the room will be completely operational within 90 days and we are insured for all damages," Stone adds

In addition no masters were lost in the blaze

"That would have been extremely unfortunate," underscores Stone "since our master tape library reads like a who's who in rock

Artist Stephen Stills was in the 3rd St and La Cienega complex at the time of the fire finishing up mixing an upcoming album

One of Stills' 15 guitars was destroyed

Euro Comm '78 Focus On Video

COPENHAGEN The [illegible] expanding communications industry with special emphasis on video cassette recorders and teletext/view data news and feature services is to be looked at in depth at the three day Euro Comm '78 conference here May 30-June 1

Involved will be a general session plus four specialist meetings international video 78 computers and the media video technology 78 and mediapolis which [illegible] effect on urban planning on cities and citizens of increased electronic contact from improved electronic links

Contributions are coming from Japan the U S and European territories The U S side will concentrate on the growth of consumer video Also covered will be the optical communication and video disks electronic publishing and electronic distribution and computer aided instruction digital video

Sophisticated Electronics In Winter CES Spotlight

• *Continued from page 47*

Betamax or other American standard video recorder

• Audionics of Oregon introduced a new 4-channel "super matrix" decoder incorporating the Tate system which decodes SQ program material from disks tapes and live encoded stereo broadcasts The projected retail price for the Audionics of Oregon Tate System SQ Decoder will be $300

• Shure displayed its line of professional sound reinforcement equipment including mixing consoles amplifier and electronic crossovers as well as speakers and microphones

• Mitsubishi exhibited its PCM laser disk playback system as well as a PCM cassette recorder which uses the VHS format

• JVC introduced three new racks called the JVC Music Tower [illegible] complete component [illegible] model [illegible] at $[illegible] model [illegible] at $[illegible] and model [illegible] at $[illegible] The firm also introduced a digital frequency synthesizer FM tuner [illegible]

• Technics by Panasonic debuted a lower priced version of its recently introduced linear phase two-way speaker system model SB 4500 at a suggested list of $149 95

The firm also bowed a stereo integrated amplifier model SU 7100 at a suggested $169 95 and a front loading cassette deck featuring memory rewind automatic play Suggested list is $300, and the memory feature incorporates three possible rewind modes rewind auto-play memory rewind and automatic stop ready for replay

• GLI exhibited its lineup of speakers and disco electronics including a mixer/preamplifier and signal processor equalizer Introduced was a new "dwarf speaker" for disco applications called the ERA I

• MXR displayed its lineup of professional and semi-pro products with audiophile application including a noise reducing compander stereo graphic equalizer and dynamic signal processor

• American Acoustic Labs exhibited its lineup of disco speakers including the disco one disco tower and disco monster

• Conrad showed its new noise [illegible] module an [illegible] device that eliminates clicks pops and scratches when interfaced with an [illegible] model MRM 10

• [illegible] introduced four [illegible] mixers for disco audio visual and home use models MX1 MX2 MX3 and MX4

• Cerwin Vega introduced several new power amplifiers including the M-200 at a suggested $550 and the A-4000 power amp at a suggested $1 200

AN ART IN ITSELF

Brown, Blume Push College Promotion

By ED HARRISON

LOS ANGELES Independent college radio promotion is alive and well in the hands of two industry veterans Paul Brown and Augie Blume although each tackles the collegiate market in different ways

New York-based Brown services approximately 600 schools nationwide with product from DJM, Amherst United Artists and Pablo Records

Brown enjoys dealing with college music directors on a personal basis and sends out personalized handwritten mailers requesting feedback on the records he's promoting He insists that only if the feedback slackens will the school be removed from his mailing list

He adds that school enrollment is not a factor in determining whether a school will be serviced All that is required is feedback and cooperation

In addition to record reaction in terms of light medium or heavy airplay on playlists Brown also seeks sales feedback which he then relays to the label

When the situation arises Brown coordinates tie-ins to coincide with concert appearances and sets up interviews with all interested schools in the area

As a member of the Intercollegiate Broadcasting System (IBS) board of directors for eight years now Brown attends as many regional confabs as possible and assists in getting manufacturers to attend and display at the IBS national

"College radio is an important part of the business," says Brown, "and it doesn't get enough credit for it With tighter playlists college radio is needed to get records started More labels are finally realizing they need this outlet"

Brown began dealing with college radio in the 1940s However he was then met with response which was less than enthusiastic "I told record companies about college radio and they said 'forget it'"

Brown's staff is comprised of one full-time person, one part-time and three or four additional people involved in shipping The record companies pay for all postage and shipping

What consumes a good portion of Brown's time is the agonizing chore of keeping mailing lists up to date "Stations should automatically send me the names of new people" he states "I want my mailers to go to a person not a title"

Blume based in San Francisco works the 11 Western states and does not restrict himself to college radio In fact emphasis is placed on album-oriented rock and Top 40 stations with as many college stations included in that total as possible

Among Blume's steady clients are A&M United Artists and Mushroom Records although he works product by other labels on special project For example he worked Starwood's album and single for CBS and Dan Hill for 20th Century

Because Blume is product conscious he is selective in the records he chooses to promote The amount of product he undertakes also fluctuates "It depends on the time of year and how well the record sounds" says Blume "I stay away if I don't like the record"

Contact with key stations is made every week while secondary stations and college stations are contacted every few weeks When Blume does speak to college music directors he makes sure they are being serviced by the manufacturer and if not he sees to it the station is added to its mailing list

Helping Blume keep on top of the 73 country, 61 adult contemporary, 107 Top 40 and 99 AOR stations he works is a modest staff While Augie personally deals with the bulk of the Top 40 stations his wife Nancy taps the adult contemporary and country formats, Rosemary Levar handles all formats within Northern California and Denise St Louis (who recently left to join Ariola Records in Los Angeles doing national secondary promotion) formerly worked album promotion on all stations outside the Bay Area

As in the case of Brown, the labels Blume works for take care of all mailings and postage which saves Blume time There are instances, though, when Blume will do his own complete mailing

And like Brown, his feelings towards college radio counter the rather negative attitude labels have taken towards it over the years

"Labels don't pay enough attention to college radio" he says "And probably because the problem with it has not gone away Because most stations have small signals like 10 watts the attitude is why cover them? Yet every 10 watts add up"

Continues Blume "The turnover in college radio doesn't allow stations a chance to keep the communication going But college radio is where the seed gets planted and new music has a chance to get heard

Membership In NECAA Spurts

LOS ANGELES The number of NECAA member schools and associate members continues to increase Since the October November figures, school membership increased by 45 bringing the total to 905

An additional 25 firms have joined as associate members, raising the total to 600 Two affiliate members and 57 individual members bring total membership to 1 562

At this time last year school membership totaled 871 or 32 less than this year Associate membership is growing at a slower rate compared to last year's 652 firms

Supersax Appears

LOS ANGELES Supersax nine-piece jazz ensemble appeared as guest artists at Sacramento City College's annual three-day jazzfest Friday (13) Six of the group's members also judged the performances of some 50 school bands that played between the 11-13

As part of the final day's program all nine players conducted a jazz clinic utilizing its newly-published charts Supersax now records for MPS Records

Shure Ups Trio

CHICAGO Three Shure Bros engineering department executives have been promoted Bill Bevan is now chief development engineer, electronics Bob Schulein is named chief development engineer, acoustics and Doug Smith is the new manager, technical planning

Discos

MONTREAL FIRM BRANCHES OUT

Disco Spec Looking Overseas

By DAVID FARRELL

MONTREAL—With more than 60 discotheques across the continent under contract for sound and lighting equipment, Disco Spec, based here has begun developing market-ing campaign in a move aimed at extending the company's base to Europe and South America.

Mark Richer, marketing director for Disco Spec, claims that the company is now as big as Juliana's of London, long considered to be one of the largest in the industry.

However, Richer stresses that one of the basic differences between Disco Spec and Juliana's is the customized work offered by Disco Spec. He states that the Juliana disco package includes the same equipment and design features in every club, and comes complete with disk jockey and record library selected and supplied directly from London.

"On the other hand," he states, "our company offers customized interior designs and sound equipment on two-year rental contracts. The package does not come with a deejay, but we do offer round-the-clock service on equipment."

Disco Spec was founded five years ago by Paul Sicotte. It functioned first as an electronic alarm company before expanding its operations to a portable disco service with an estimated 40 units. As the disco boom gathered momentum, the company shifted emphasis from its involvement with mobile operations to installation and rental service.

Placing emphasis on expertise in this new and highly technical area, Sicotte retained the services of three specialists in the fields of architectural and audio design. Richer was assigned to marketing.

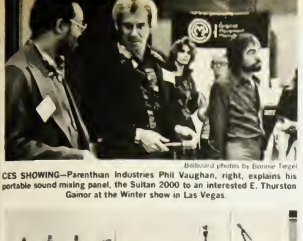
According to Richer, among the factors playing a role in the company's decision to spread its operation further afield is the fact that Montreal, in which Disco Spec first got its start, is not considered to be a saturated disco market by company officials.

Further, other Canadian provinces like Ontario, which are nearby and wealthy, have stringent but regulations which are said to hamper the development of discos. There is also the problem of a lack of radio airplay of disco disks and problems with the musicians union.

Disco Spec has 40 clubs under contract at present in the Montreal market, with the rest spread out through Ontario and across the U.S., including such discos as the Lunelight in Miami and the Galaxy 7 in Memphis.

With servicemen employed on retainers in every market, club owners holding contracts with Disco Spec are assured of immediate service when required. Richer claims Disco Spec also provides advertising

(Continued on page 82)



Billboard photos by Bonnie Tegel

CES SHOWING—Parenthan Industries Phil Vaughan, right, explains his portable sound mixing panel, the Sultan 2000 to an interested E. Thurston Gainor at the Winter show in Las Vegas.

CLUB UNITS—Nick Morris, Sony's marketing head for its professional audio line, shows off the firm's line of mikes and mixers at the Winter CES.

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Kiddies Frolic At Chicago Club Every Saturday

By HOWARD MANDEL

CHICAGO—"Some discos stagnate after five years, but we're up to par, even advanced, because of our clientele," says Terri Aronson, dance instructor at Dingbats, which recently served its 30,000 pre-teen child and celebrated the second anniversary of Saturday afternoon kiddie disco.

Dingbats, located on the fashionable Near North Side, hosts 3 to 12-year-olds from 11:30 a.m. to 3:30 p.m. every Saturday, charging $5 per child, tax and tip included. The fee includes an afternoon of dancing and lessons, an entree from the 12-item salad and sandwich menu, a beverage and ice cream. Evenings, Dingbats welcomes adults for drinking and disco.

On Saturdays, some parents use the kiddie disco as a day care center of the dance, confident that the staff of 13 can respond to emergencies. Other parents are drawn to the dance floor even as their children pogo and spank.

"Nobody can do the dances the kids do here, because they make them up," explains Aronson. "A kid can do something with his arms, feet, and hands, which will become a new dance. A kid can say something, rather innocently, which might become a new slang disco term."

"The kids are really advanced," she continues. "They've known the spank for six months. When they hear a new record they take to it immediately. The kids were dancing to Grace Jones before anyone else ever heard of her." In contrast, she says the disco's evening adult crowd prefers five or six songs already on the charts.

Frank Liponi has been spinning the records for both of Dingbats' au-

(Continued on page 82)

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ASCAP And BMI Eye Studio 54

Say Music License Fees Unpaid By N.Y. Discotheque

By ROBERT ROTH

NEW YORK ASCAP and BMI have launched a concerted effort to secure royalties on music played by the Studio 54 discotheque here, and the result is expected to pave the way for these music licensing organizations to collect long outstanding fees from discos across the nation which have been avoiding payment ever since the disco boom blossomed

It was recently disclosed that Studio 54, one of the country's most successful and controversial clubs, pays no royalties on the music it plays

ASCAP officials here confirm that they have requested $1,200 in annual licensing fees from the disco's owners, based on the standard formula used to compute such charges So far they have been unable to reach an agreement

According to Bernard Korman, ASCAP's general counsel, registered letters containing the request for payment were sent to Studio 54's co-owners, Ian Schrager and Steve Rubell Korman stresses the mail was sent to Rubell's and Schrager's attention both at their homes and business addresses, and that todate there has been no acknowledgment

However, Rubell claims he has never heard of either ASCAP or BMI, and does not consider a $1,200 annual fee to be reasonable Referring to the proposed ASCAP rate as "price fixing," Rubell declares, "We are not going to pay a flat fee."

Although ASCAP is still debating its next move in its efforts to amicably extricate its royalty fees from the recalcitrant disco, BMI officials state flatly "We will take appropriate steps to protect our members"

According to Gene Colton, BMI's regional director in New York, members of the society's staff visited Studio 54 and personally spoke with Rubell and Schrager about paying their royalty fees

He continues, "They left licensing forms to be completed, and when those forms were not returned we sent them a Mailgram demanding that "they cease and desist from playing BMI music"

Still, Studio 54 has failed to pay up Rubell is defensive when he states, "How do I know that we play any of their music? I have never seen a list of their songs"

Meanwhile in Delaware, the federal courts have been called upon to decide whether ASCAP can have its performing license fees for area clubs and ballrooms on the basis of cover charge fees collected by the clubs. The question is particularly intriguing in view of the fact that the state law prohibits the charging of a cover

The question is expected to be decided in a test case filed recently in U.S. federal court Newark Del by ASCAP attorneys on behalf of Sweet City Records and four other music publishers The defendants, the Stone Balloon a popular disco rock nitery and its operator William Stevenson, are being accused of public performance for profit of plaintiffs' copyright music without payment of royalties

The plaintiffs are claiming that last April 15, the Stone Balloon infringed the copyrights of "Play That Funky Music," "Love Of My Life" "Love Is Alive," and two oldies, "Baby Face" and "Happy Days Are Here Again" The suit, which was filed in November 1977, will be governed by provisions of the 1909 Copyright Act and not by the new law

Plaintiffs are asking for a permanent restraining order forbidding the performance of unlicensed music, $1,250 in statutory charges, attorneys' fees and other equitable relief

In its response filed before Chief Judge James Latchum, the defendants deny any infringement of copyright, and assert their defense that musicians are independent contractors

However, an ASCAP attorney states that for many years the law has been clear that the owner of an establishment may not avoid payment of licensing fees with this defense

Stevenson is claiming that he originally had an ASCAP license, but allowed it to lapse in July 1975 when the society asked for a $1,500 yearly fee, which he argues was nearly double what he paid the previous year

In response to this the ASCAP lawyer notes that rates are adjusted once every 10 years and that the previous hike had been in 1964 He also discloses that the increase had been applied across the country to all licensees

The lawyer further notes that if users of ASCAP music dispute the rate charged, they are able to apply to the U.S. District Court for the Southern District of New York for an adjustment, but that refusal to pay anything is not a defense

Like Studio 54, Stevenson disagrees with the society's rate structure, but he stresses that he is not trying to avoid paying a licensing fee

He charges that ASCAP is trying to classify his club for license fee purposes as if it had a cover charge However, he points to the fact that cover charges are illegal in Delaware, and that a $2 charge collected at the door by the Stone Balloon, is in fact a drink charge which can be redeemed by patrons for liquor

The defendants further insist that ASCAP should recognize this fact, and that its fee schedule should reflect this

However, the society's lawyer responds that the club's patrons pay for the drink whether or not they consume it, and adds, that the door charge it just one of several "objective factors" ASCAP uses to determine rates He also notes that Stevenson had not asserted his drink charge claim in court

The case is still in preliminary proceedings

Montreal Firm

• *Continued from page 81*

and promotional programs aimed at exposure for its clients as well as for itself

Richer's marketing policy is geared toward channeling promotional funds into print advertising He avoids radio because he feels it is a useful tool only in regional promotions In turning to print advertising, Richer selects publications with international appeal, or those that are readily available to people traveling on the international circuit

While the majority of clubs working with Disco Spec operate on a rental system there are a few with which the company has worked out a franchise rental rate Under terms of this agreement, Disco Spec takes a percentage of the gross and the bar Rental rates are based on a weekly rate that runs well above the $1,200 figure

The equipment provided runs from customized lighting and sound systems, to fixed lighting, metallic ceilings with a 95% reflective surface and dance floors The package can also include furniture designs along with a total environmental concept featuring a variety of rooms designed for maximum patron comfort

Music Gains Airplay On Minneapolis FM

NEW YORK After close to three years of non-stop battering, disco has finally broken the great Minneapolis radio barrier with an unprecedented 12 hours of non-stop disco music on KFMX-FM last New Year's Eve

The show, aired in a 6 p.m. to 6 a.m. time slot with the blessings of station manager M Solan, was jointly hosted by program directors Gary Demaroney Randall Krandall, local disco deejay, and David Pinska of Wide Angle Communications Programming assistance was supplied by Krandall and Pinska

According to Krandall, the show played 56 minutes of non-stop disco music per hour and audience response "was overwhelming"

Disco operators in Minneapolis plan to use the KFMX breakthrough as leverage to get more disco music played on local radio stations Krandall is also hoping to sell the station on the idea of a weekly disco show

The operators and deejays of the more than 50 discotheques in the Minneapolis/St Paul area are also contributing toward the cost of running a regular spot on local radio stations, in the hope that the promotion will help maintain the momentum gained through the New Year's Eve show

Meanwhile, another group of disco lovers who have earned them-

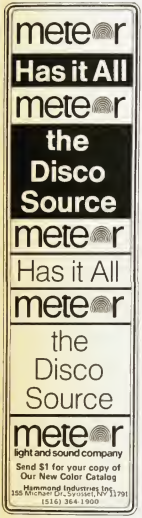
(Continued on page 130)

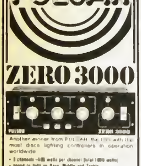
Disco For Kiddies

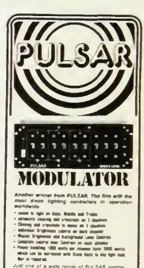
• *Continued from page 81*

diences for six months Aronson claims the kids are "gassed by the strobe lights and mirrors." She says the children are well mixed, racially, and half boys, half girls

"If the guys are a litte shy about dancing at first, we have a game room where they can shoot pinball until they feel comfortable," she says. "We average 250 to 300 children each kiddie disco day, and I love working with them. The kids help us advance and stay fresh as a discoteque







Ohio Conventional Clubs Folding; Portable Rigs Grow

• *Continued from page 3*

• Amateur spinners who know little and care less about programming records in such a way as to excite and sustain the interest of audiences.

• Bigoted disco operators who insist on sticking to a rock music format, fearful that if they program disco sounds their clubs will be flooded by blacks and other minorities.

• A growing awareness by disco music lovers in the state that portable operators often offer a better package of superior sound and light shows, flexible and sophisticated programming, game shows, dance instructions, and a personalized overall service at a more competitive price than conventional discotheques.

Stating that gay clubs are the only ones in the area which continue to thrive, largely because of the fierce loyalty of their patrons, Pim says his firm is often called in by conventional club operators as a sort of trouble-shooter when business begins to fall off.

"However," he states, "after our consultants have pointed out existing problems, and offered possible solutions, they (the club operators) invariably balk at making the changes, often because of the cost factor involved, or paying our bill or both."

Pim also states that in many instances club operators used out-of-state (usually New York or Los Angeles-based firms) designers, consultants and suppliers to outfit their rooms, only to discover that servicing becomes a major hassle.

Pim, who is also a unionized musician, says that as a last resort a growing number of clubs are beginning to book live acts, in an effort to draw their lost clientele back to the fold.

He feels that in cases like these the stop gap may only work for a while, and as the novelty wears off, the patrons will again begin to wander away. However, he states that the move has been instrumental in keeping the musicians union from taking steps to curb the proliferating of discos offering a program of all-recorded music.

Endorsing Pim's observations is James Fravel of SWB Electronics, a Canton, Ohio-based disco equipment company which has enjoyed so much success in the past year with the operation of portable disco systems, it is now moving to franchise the operation.

Fravel states that he is sad to see the continuing demise of conventional or stationary clubs because their passing hurts one aspect of his business.

"However," he adds, "it has also resulted in a boom in our portable business."

Fravel adds that the shift in emphasis to portable discos in Ohio has been so significant that his company is now concentrating on the development of sophisticated portable disco packages for consumption by schools, churches, weddings, bar mitzvahs and other private parties.

These packages include a "superior" sound system, a sophisticated light show, party games, disco dancers and dance instructions and other aids designed to make an evening of disco partying a success.

Unlike Pim who insists on being a disco purist and programs "disco" music exclusively, Fravel's shift has been toward a Top 40 oriented format. He states that this is in keeping with the wishes of his audiences, and has so far worked very well for SWB Electronics.

Both Pim and Fravel agree that one major advantage the portable operator has over the stationary club owner is a more personalized relationship with his audience. Adds Fravel: "When we are asked to do a job, we sit down with the party organizer to determine the age grouping of our audiences, their music preferences, and other points of interest that could help us in the creation of a customized package."

Fravel has also added such equipment as wireless mikes, cartridges by Stanton, Cerwin-Vega speakers built into a special mobile SWB console, Crown amplifiers, Technics 1500 direct drive turntables, Russco stereo mixers.

Fravel states that the entire package complete with light show weighs less than 200 pounds, is constructed on wheels, and can be made portable in under 10 minutes. The package is being offered to inter-

(Continued on page 94)

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Billboard's Disco Action

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ATLANTA

This Week
1 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
2 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
3 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
4 MOON BOOTS—ORS—Salsoul (12 inch)
5 L.A. BOUND/SAL SOUL SISTER—King Errisson—Westbound (LP)
6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
7 DANCE A LITTLE BIT CLOSER/CUCHI-CUCHI—Charo—Salsoul (LP)
8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
9 MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
10 PHILADELPHIA CLASSICS (LP)—Various Artists—Philadelphia International (LP)
11 SHAME—Evelyn Champagne King—RCA (12 inch remix)
12 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
13 KING OF CLUBS—Chocolat's—Salsoul (LP)
14 THE BULL—Mike Theodore Orchestra—Westbound (12 inch)
15 ON FIRE—T Connection—TK (12 inch)

BALT./WASHINGTON, D.C.

This Week
1 RISKY CHANGES/WE MUST BELIEVE IN MAGIC/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
3 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
7 ON FIRE—T Connection—TK (12 inch)
8 MOON BOOTS—ORS—Salsoul (12 inch)
9 WHICH WAY IS UP—Stargard—MCA (LP)
10 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudja Barry—Salsoul (LP)
11 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
13 SHAME—Evelyn Champagne King—RCA (12 inch remix)
14 CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
15 MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)

BOSTON

This Week
1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
2 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12 inch)
3 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
4 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
5 SHAME—Evelyn Champagne King—RCA (12 inch remix)
6 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
7 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
8 DANCE, DANCE, DANCE/EVERYBODY DANCE/EST CE QUE CEST CHIC—Chic—Atlantic (12 inch/LP)
9 GALAXY—War—MCA (LP)
10 COME GO WITH ME—Pockets—Columbia (LP)
11 FROM NOW ON—Linda Clifford—Curtom (LP)
12 CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
13 LOSING YOU—Hearts Of Stone—Disco One (12 inch import)
14 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudja Barry—Salsoul (LP)
15 SOONER OR LATER/ONLY THE STRONG SURVIVE—Billy Paul—Columbia (LP)

CHICAGO

This Week
1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
3 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
4 ON FIRE—T Connection—TK (12 inch)
5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
6 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
7 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
8 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
9 MOON BOOTS—ORS—Salsoul (12 inch)
10 MANHATTAN LOVE SONG/L.A. BOUND—King Errisson—Westbound (LP)
11 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
12 WHICH WAY IS UP—Stargard—MCA (LP)
13 LE SPANK/MONKEY SEE, MONKEY DO—Le Pamplemousse—AVI (12 inch/LP)
14 DANCIN' FEVER/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudja Barry—Salsoul (LP)
15 LOVE MAGNET—Freda Payne—Capitol (12 inch)

DALLAS/HOUSTON

This Week
1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
3 DISCO DANCE—Michele—West End (LP)
4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
5 ON FIRE—T Connection—TK (12 inch)
6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
7 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
8 RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
9 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
10 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
11 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
12 MOON BOOTS—ORS—Salsoul (12 inch)
13 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
14 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
15 IF YOU FEEL LIKE DANCIN'—Al Hudson—ABC (LP)

DETROIT

This Week
1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
2 BIONIC BOOGIE (LP all cuts)—Polydor (LP)
3 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
5 SHAME—Evelyn Champagne King—RCA (12 inch remix)
6 DANCE, DANCE, DANCE/EVERYBODY DANCE/YOU CAN GET BY/EST CE QUE CEST CHIC—Chic—Atlantic (LP/12 inch)
7 MOON BOOTS—ORS—Salsoul (12 inch)
8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
9 WELL, HAVE A NICE DAY/DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
10 DANCE WITH ME—Peter Brown—Drive (LP)
11 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
12 LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
13 HARLEM NOCTURNE—Wildflower—TK (12 inch)
14 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
15 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)

LOS ANGELES/SAN DIEGO

This Week
1 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
2 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
4 IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12 inch)
5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
6 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
7 ON FIRE (Getting Higher)—T Connection—TK (12 inch)
8 MOON BOOTS—ORS—Salsoul (12 inch)
9 WE MUST BELIEVE IN MAGIC/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
10 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY—Claudja Barry—Salsoul (LP)
11 SHAME—Evelyn Champagne King—RCA (12 inch remix)
12 BACK IN LOVE AGAIN—L.T.D.—A&M (12 inch)
13 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
14 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
15 THE OTHER SIDE OF MIDNIGHT—Marcia Hunt—Aves (LP import)

MIAMI

This Week
1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
3 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
6 NATIVE NEW YORKER—Odyssey—RCA (LP)
7 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudja Barry—Salsoul (LP)
8 CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
9 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
10 ON FIRE—T Connection—Buddah (12 inch)
11 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
12 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12 inch)
13 DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)
14 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
15 LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

NEW ORLEANS

This Week
1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
3 ON FIRE—T Connection—TK (12 inch)
4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
5 MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
6 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
7 DANCE A LITTLE BIT CLOSER/CUCHI-CUCHI—Charo—Salsoul (12 inch)
8 MOON BOOTS—ORS—Salsoul (12 inch)
9 SAL SOUL SISTER/L.A. BOUND—King Errisson—Westbound (LP)
10 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
11 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros (LP)
12 SHAME—Evelyn Champagne King—RCA (12 inch remix)
13 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
14 RISKY CHANGES—Bionic Boogie—Polydor (LP)
15 JOHNNY, JOHNNY PLEASE COME HOME/OPEN THE DOOR/LOVE MACHINE—Claudja Barry—Salsoul (LP)

NEW YORK

This Week
1 SUPERNATURE (entire LP)—Cerrone—Cotillion (LP)
2 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
7 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
8 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME—Claudja Barry—Salsoul (LP)
9 MOON BOOTS—ORS—Salsoul (12 inch)
10 GIVE ME SOME LOVIN'/AFRICANISM/OR DO DA—Kongus—Crocos (LP import)
11 WHICH WAY IS UP—Stargard—MCA (LP)
12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
13 WHAT I DID FOR LOVE—Inner City Jam Band—Bareback (LP)
14 SHAME—Evelyn Champagne King—RCA (12 inch remix)
15 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)

PHILADELPHIA

This Week
1 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
5 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
7 DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
8 MOON BOOTS—ORS—Salsoul (12 inch)
9 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
10 NOBODY LOVES A COMPUTER/BECAUSE A COMPUTER CAN'T DANCE—Computer—A&C (LP import)
11 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (12 inch/LP)
12 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudja Barry—Salsoul (LP)
13 SHAME—Evelyn Champagne King—RCA (12 inch remix)
14 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
15 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

PHOENIX

This Week
1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
2 ON FIRE—T Connection—Buddah (12 inch)
3 SUPERNATURE/GIVE ME LOVE/SWEET DRUMS/LOVE IS HERE—Cerrone—Cotillion (LP)
4 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
6 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
7 MOON BOOTS—ORS—Salsoul (12 inch)
8 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12 inch)
9 LOVE MAGNET—Freda Payne—Capitol (12 inch)
10 MANHATTAN LOVE SONG/SAL SOUL SISTER/DISCO CONGO—King Errisson—Westbound (LP)
11 DISCO DANCE/HOLD ME, SQUEEZE ME/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
12 SHAME—Evelyn Champagne King—RCA (12 inch remix)
13 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
14 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
15 JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY/DANCIN' FEVER—Claudja Barry—Salsoul (LP)

PITTSBURGH

This Week
1 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
4 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
5 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO—Bionic Boogie—Polydor (LP)
6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12 inch)
7 ON FIRE—T Connection—TK (12 inch)
8 MOON BOOTS—ORS—Salsoul (12 inch)
9 DANCE WITH ME—Peter Brown—Drive (LP)
10 I'M MAD AS HELL—El Coco—AVI (12 inch remix)
11 WHAT I DID FOR LOVE/LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
13 LE SPANK—Le Pamplemousse—AVI (12 inch)
14 DISCO DANCE/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
15 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)

SAN FRANCISCO

This Week
1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
3 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
4 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
5 SHAME—Evelyn Champagne King—RCA (12 inch remix)
6 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
7 RISKY CHANGES/DON'T LOST THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
8 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudja Barry—Salsoul (LP)
9 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
10 WHICH WAY IS UP—Stargard—MCA (LP)
11 THE OTHER SIDE OF MIDNIGHT—Marcia Hunt—Aves (LP import)
12 ON FIRE—T Connection—TK (12 inch)
13 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
14 MASTER BOOTY—Fatback Band—Spring (LP)
15 DANCE, DANCE, DANCE/EVERYBODY DANCE/SAO PAULO—Chic—Atlantic (12 inch/LP)

SEATTLE/PORTLAND

This Week
1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
2 ON FIRE—T Connection—TK (12 inch)
3 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
4 SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Cotillion (LP)
5 MOON BOOTS—ORS—Salsoul (12 inch)
6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
7 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
8 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
9 THUNDER IN MY HEART—Leo Sayer—Warner Bros (12 inch)
10 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
11 JOHNNY, JOHNNY PLEASE COME HOME—Claudja Barry—Salsoul (LP)
12 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
13 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
14 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
15 I WOULDN'T GIVE YOU UP—Goldie Alexander—Amour (12 inch import)

MONTREAL

This Week
1 DANCE, DANCE, DANCE—Chic—WEA Quality (12 inch)
2 I WOULDN'T GIVE YOU UP—Goldie Alexander—TC (12 inch)
3 LE SPANK—Pamplemousse—Quality (12 inch)
4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TC
5 DISCO BEATLE MANIA—DBM—London (12 inch)
6 L'ANIMAL—Raquel Welch—TC
7 YOU'RE SO RIGHT FOR ME—Eastside Connection—TC (12 inch)
8 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12 inch)
9 LOSING YOU—Hearts Of Stone—TC (12 inch)
10 BOLERO—Kebekelektrik—Polydor (LP)
11 ONCE UPON A TIME (entire LP)—Donna Summer—Polydor (LP)
12 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
13 THE GIRL MOST LIKELY—Claudja Barry—London (LP)
14 CERRONE III—Cerrone—WEA (LP)
15 CONQUEST OF THE STARS—Space Project—RCA (12 inch)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U S Disco Action Markets

National Disco Action Top 40

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1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
2 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
4 BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP)
5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
6 ON FIRE (Getting Higher)—T Connection—TK (12 inch)
7 LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudja Barry—Salsoul (LP)
8 SHAME—Evelyn King—RCA (12 inch remix)
9 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12 inch)
10 MOON BOOTS—O R S—Salsoul (12 inch)
11 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
12 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
14 WHICH WAY IS UP—Stargard—MCA (LP)
15 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
16 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
17 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
18 L.A. BOUND/(all cuts)—King Errisson—Westbound (LP)
19 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
20 GIVE ME SOME LOVIN'/AFRICANISM—Kongus—Crocos (LP import)
21 DO YOU WANNA GET FUNKY WITH ME?/DANCE WITH ME—Peter Brown—Drive (LP)
22 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12 inch)
23 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
24 GALAXY—War—(LP/12 inch remix)
25 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12 inch)
26 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
27 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
28 LOVE MAGNET—Freda Payne—Capitol (12 inch)
29 STANDING IN THE RAIN—John Paul Young—Midsong International (LP)
30 I FEEL GOOD—Al Green—Hi (LP)
31 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
32 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12 inch)
33 LE SPANK—Le Pamplemousse—AVI (12 inch)
34 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
35 IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12 inch)
36 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
37 BABY LET'S DO IT THE FRENCH WAY/CHOCOLAT'S MEDLEY—Chocolat's—Salsoul (LP)
38 LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (12 inch)
39 THUNDER IN MY HEART—Leo Sayer—Warner Bros (12 inch)
40 FROM NOW ON/YOU CAN DO IT—Linda Clifford—Curtom (LP)

Compiled from Top Audience Response Records in the 15 U S. regional lists

TWO
HOT
FOR
LOVE
#
THP
ORCHESTRA
DUCTAPE

Philadelphia Oldies Click At Concerts

By JEAN WILLIAMS

LOS ANGELES — An experiment with oldies concerts at Philadelphia's prestigious Shubert Theatre has proven so successful that the Sherpard concert promotion firm will continue with its nostalgia packaging.

Sherpard, best known in the area for booking relatively new acts and reportedly the first promoter to take black acts into the Shubert is booking these oldie concerts in conjunction with Harvey Holiday, an enthusiast at station WDAS.

Lodate Sherpard has promoted three oldies concerts since July last year according to Holiday with the next scheduled for some time in March.

Holiday, who says the possibility exists that he will take these concerts to other cities says, "Although we started these concerts as an experiment, we realized that Philadelphia and some other major cities are good oldies towns. Philadelphia is famous for what has become known as Philadelphia oldies records that happened here but nowhere else. Other cities tend to have the same situation.

"Also in most major markets there are oldies stations that help in promoting these concerts." Holiday feels, however, that in order for these concerts to be effective, they must be geared basically to the oldies of that particular market.

Holiday who has played vintage records on WDAS for the past seven years says his listeners throughout the years have asked for such concerts.

This series of concerts is billed like any regular concert, with the same price and to the concertgoer, the only difference is that the shows are strictly oldies. Tickets for the shows are scaled at $7.50/$8.50.

According to Holiday, all concerts have been more than 80% full house with some sold out. There are two shows nights.

He notes that although the acts are black, the audiences are a mix of black and white young and old.

Most of the acts booked for these shows are for the most part not performing throughout the country. "We make sure that the acts we book are as close to the original groups as possible because we want the same sound that originally made the groups popular.

Some of the acts on the oldies shows include Little Anthony, Chuck Jackson, the Tymes, the Spinners, Bert Kaye, Hamilton, Dollars, Delfonics and Bluey Wah-ington. Holiday and Sherpard are looking at acts for the next concert.

Holiday explains that there are some older acts his firm does not book. pointing out that many groups still carry the names but have changed personnel so that they are virtually not the same act.

Says Holiday, "There can be a problem with oldies audiences, particularly for acts with recent product out. Some of the performers try to insert some of their new material into the show.

"Each time this happens, the audience goes flat on the act. They are there to hear oldies and nothing else. There absolutely a purist audience."

"Some of the acts such as the Drifters accept the fact that it's an oldies group. The members work a lot and

(continued on page 87)

Billboard Hot Soul Singles®

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★STAR Performer—singles registering great proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Distributor) Publisher (Licensee)
★	2	10	OUR LOVE—Natalie Cole (Jackson-Jackson-Jackson-

$350 DUES POSE A PROBLEM?

NARM Woos Black Retailers

By JEAN WILLIAMS

LOS ANGELES–NARM has scheduled its first West Coast luncheon/meeting with black dealers for Tuesday (17) at the Roger Young Center here.

The meeting, the second of a series to be held around the country (the first was held in Chicago last year), is NARM's effort to bring black dealers into its fold.

The group, which has invited 60 local dealers will, in addition to speakers, have a visual presentation.

Joe Cohen, NARM's executive vice president, will speak to the dealers along with Lincoln Zonn, a security control expert who speaks at NARM's regional meetings.

NARM's visual presentation will include a showing of a seminar at last year's convention titled "Merchandising Seminar Unique Ideas That Work." The slides are of different merchandising ideas which are being used throughout the country mostly in smaller type operations.

While actively seeking black membership in NARM, the question arises, will the small black dealers be able to financially afford NARM's membership? The organization's dues are $350 and registration to its upcoming convention slated for New Orleans March 18-22 is about $250.

According to Mickey Granberg, executive director of the organization, "The problem is that a very small dealer of any kind can't afford a trade association. But there are black dealers who are certainly in the category where they can afford to belong and should belong to NARM.

"The thing is that we have never actively pursued that area and we're now doing just that." She cites as an example of the type of operation that should belong to NARM, the VIP retail record chain in Los Angeles. Cletus Anderson, owner of the VIP chain, is scheduled to participate in the convention as a panelist on merchandising.

There are a few black firms that are members of the organization such as Ernie's One-stop in Chicago which has belonged for nearly 15 years. Metro Music Distributing in Chicago and Simtributing in Chicago and Simpson's Wholesale in Detroit long to NARM," says Granberg, "but we also feel that there are any number of dealers who would join if we go after them."

Beefs Won't Halt Robeson Show

Prominent Blacks Protest Gregory Broadway Production

By RADCLIFFE JOE

NEW YORK—"Paul Robeson," a theatrical production based on the life of the late singer/political activist, will open on Broadway Thursday (19) as scheduled in spite of objections by several influential members of the black community who brand it as "a pernicious perversion of the essence of Paul Robeson."

Don Gregory, the show's producer, also plans to open the show on twofers (two tickets for the price of one)–a Broadway first, "so that a broad cross-section of the theatergoing public will be able to afford to see the show, and decide for themselves whether it is exploitation by the white establishment."

Among the top black leaders who have lent their names to a two-page "statement of conscience" in a number of publications are Coretta Scott King, Sen. Julian Bond, Congressmen Charles Rangel and John Conyers Jr., Mayor Coleman Young, Detroit, Vinette Carroll, theatrical director, author James Baldwin, author/actress Maya Angelou, Alvin Ailey, choreographer, and Prof. Jewell Handy Gresham, Coalition of Concerned Black Americans.

Gregory claims that 95% of the people who have lent their names to the "statement of conscience" have not seen the show, and are basing their opinions on a six-month-old script which Paul Robeson Jr., the entertainer's son, is using to "discredit" the production.

Gregory argues that both he and other persons associated with the show tried to work with Robeson Jr., by trying to get him to afford them access to the entertainer's archives, but that Robeson refused.

"As a result," he adds, "all material used was retrieved from public domain, as Robeson was a public domain figure."

Gregory sees the outcry as "censorship before the fact," and brands it as "a form of fascism—the very thing the elder Robeson spent his life trying to fight."

According to Gregory, although the show may have taken some minor liberties in trying to condense a lifetime into two hours of theater, it "has not distorted facts, and is only trying to present an honest piece of theater in the hope of rectifying some of the wrongs done by America to Robeson."

Soul Sauce

• *Continued from page 86*

make a good living and they understand their position and don't do any new material.

"On the other hand," he continues, "there are other acts that don't mind doing oldies but they want the audience to realize they are still contemporary performers and attempt to inject new things. But the audience isn't responsive to that."

* * *

George Benson is set to perform two shows to close MIDEM at the Casino Municipal in Cannes Jan. 25.

While in Europe, Benson will perform a midnight concert at Drury Lane in London Jan. 27. Other performances include an appearance on "RendezVous de La Mache," a French television show which tapes in Paris Jan. 28, and an appearance at the Solan de Champs Elysees, Jan. 29.

Benson will return to Europe in the spring to begin a major tour which will include Japan and Australia.

* * *

James Brown hosts NBC-TV's "Midnight Special" airing Friday (20). Brown's guests include Elton John, Kiki Dee, Peter Frampton, Rhythm Heritage, Seals & Crofts and a special salute to Alice Cooper.

The Crusaders' keyboardist Joe Sample will release his first solo LP this month on ABC Records titled "Rainbow Seeker."

The LP, written and arranged by Sample, has production assistance from fellow Crusaders Stix Hooper and Wilton Felder.

Other musicians contributing are Robert "Pops" Popwell, Billy Rogers, Dean Parks, David T. Walker and Garnett Brown.

* * *

ABC's B.B. King is in the studio with the Crusaders producing. The LP features seven new tunes especially written for King by the Crusaders. The LP will be released later this year.

* * *

"What's Happening," the black-oriented situation comedy on ABC-TV, will have the Doobie Brothers for a two-part episode to air on two consecutive Saturdays, Jan. 28 and Feb. 4.

The script, written especially for the Doobie Brothers by Sally Wade, is believed to be the first time a two-part episode has been written around a rock band on a black situation comedy series.

The show, directed by Mark Warren, features the Doobies performing six tunes including "Takin' It To The Streets," "Little Darlin'," "Echoes Of Love," "Black Water," "I Cheat The Hangman" and "Take Me In Your Arms (Rock Me)."

* * *

Following five nights at the Mark Hellinger Theatre in New York, Al Green takes his show into L.A.'s Dorothy Chandler Pavilion for three nights Feb. 13-15.

* * *

Remember ... we're in communications, so let's communicate.

Mancini Scores 2

LOS ANGELES—Oscar winners Henry Mancini and Leslie Bricusse are collaborating on "Mov'Em Out" from "Revenge Of The Pink Panther," starring Peter Sellers, and "It's All In The Mind" from "House Calls," starring Walter Matthau, Glenda Jackson, Art Carney and Richard Benjamin. Both films are being scored by Mancini.

2 Films Star Acts

NEW YORK—Polydor's Atlanta Rhythm Section and Casablanca's Village People will star in two separate "short subjects" to be filmed by Productions Two.

Billboard SPECIAL SURVEY For Week Ending 1/21/78

Billboard Soul LPs ®

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☆ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905
2	2	10	LIVE Commodores, Motown M9-894
☆ 3	4	5	FUNKENTELECHY VS PLACEBO SYNDROME Parliament, Casablanca NBLP 7084
4	3	22	IN FULL BLOOM Rose Royce, Whitfield WH 3074
5	5	13	REACH FOR IT George Duke, Epic JE 34883
6	6	7	GALAXY War, MCA MCA 3030
☆ 7	10	6	THANKFUL Natalie Cole, Capitol SW 11708
8	7	18	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543
☆ 9	17	10	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 1-1181 (Polydor)
☆ 10	12	5	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DJLPA714
☆ 11	13	4	MR. MEAN Ohio Players, Mercury SRM 1-3707
12	9	20	BRICK Brick, Bang BLP 409 (WEB)
13	8	20	FEELIN' BITCHY Millie Jackson, Spring SP1-6715 (Polydor)
14	11	17	SECRETS Con Funk Shun, Mercury SRM 1-1180
☆ 15	19	4	SATURDAY NIGHT FEVER Various Artists, RSO RS 2-4001
16	16	12	MENAGERIE Bill Withers, Columbia JC 34903
17	15	27	TOO HOT TO HANDLE Heatwave, Epic PE 34761
☆ 18	24	4	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149
19	14	26	SOMETHING TO LOVE LTD, A&M SP 4646
20	21	6	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)
☆ 21	27	4	LOOKING BACK Stevie Wonder, Motown M804LP3
22	20	14	TURNIN' ON High Inergy, Gordy G 978
23	23	9	SONGBIRD Deniece Williams, Columbia JC 34911
24	18	9	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2
25	25	8	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
26	26	13	TRUE TO LIFE Ray Charles, Atlantic SD 19142
27	33	15	COME GO WITH US Pockets, Columbia PC34879
28	28	15	ODYSSEY Odyssey, RCA APL1-2204
29	22	15	ACTION Blackbyrds, Fantasy F9535
☆ 30	38	5	CHIC Chic, Atlantic SD19153
31	31	15	SEND IT Ashford & Simpson, Warner Bros. BS3088
32	29	5	THE BELLE ALBUM Al Green, Hi HLP6004
33	30	10	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
34	32	30	REJOICE Emotions, Columbia PC 34762
35	37	5	THE HARDNESS OF THE WORLD Slave, Cotillion SD5201 (Atlantic)
36	36	4	ONLY THE STRONG SURVIVE Billy Paul, Columbia 34923
37	35	19	PATTI LABELLE Epic PE 34847 (Columbia)
38	34	6	SPINNERS 8 Spinners, Atlantic SD 19146
39	39	8	SUNSHINE Emotions, Stax 4100 (Fantasy)
40	40	7	HERE TO TEMPT YOU Temptations, Atlantic SD 19143
41	41	7	NEW HORIZONS Isaac Hayes, Polydor PD 16120
42	42	16	BABY IT'S ME Diana Ross, Motown M7 890R1
☆ 43	NEW ENTRY		THE FORCE Kool & the Gang, De-Lite DRS 9501
44	44	12	COCOMOTION El Coco, AVI 6012
☆ 45	NEW ENTRY		ENCOUNTERS OF EVERY KIND Meco Millennium, MNLP8004 (Casablanca)
46	46	10	WE ARE ONE Mandrill, Arista AB 4144
☆ 47	NEW ENTRY		LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
☆ 48	NEW ENTRY		LOVE CONNECTION The Dells, Mercury SRM 13711
49	49	4	THE BITCH IS BAD Denise La Salle, ABC AB1027
50	43	12	GOIN' PLACES Jacksons, Epic PE 34835
51	51	7	TRAMMPS III Trammps, Atlantic SD 19148
52	45	12	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3071
53	53	5	NOW IS THE TIME Harold Melvin and the Blue Notes, ABC AA1041
54	54	2	GOIN' BANANAS Side Effect, Fantasy F 9537
55	50	7	GOT TO GIVE IT UP Most Requested Rhythm Band, Magic Disc MD 114
56	56	14	BE HAPPY Kellee Patterson, Shadybrook SB 33-007
57	57	11	NEVER LETTING GO Phoebe Snow, Columbia JC 34875
58	52	24	SHAKE IT WELL Dramatics, ABC AB 1010
59	48	42	COMMODORES Motown M7-884R1
60	55	9	NEW HORIZONS Sylvers, Capitol [illegible]

Rock Singles Best Sellers

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As Of 1/9/78

Compiled from selected rackjobbers by the Record Market Research Dept of Billboard

1 **HOW DEEP IS YOUR LOVE**—Bee Gees—RSO 882
2 **COME SAIL AWAY**—Styx A&M 1977
3 **YOU LIGHT UP MY LIFE**—Debby Boone, Warner Curb 8446
4 **WE ARE THE CHAMPIONS**—Queen, Elektra 45441
5 **DON'T IT MAKE MY BROWN EYES BLUE**—Crystal Gayle—United Artists 1016
6 **BABY COME BACK**—Player RSO 879
7 **HEY DEANNIE**—Shaun Cassidy, Warner/Curb 8488
8 **SHORT PEOPLE**—Randy Newman Warner Bros 8492
9 **STAR WARS**—Meco—Millennium 604 (Casablanca)
10 **HEAVEN ON THE 7TH FLOOR**—Paul Nicholas—RSO 878 (Polydor)
11 **SLIP SLIDIN' AWAY**—Paul Simon, Columbia 3 10630
12 **BLUE BAYOU**—Linda Ronstadt—Asylum 45431
13 **HERE YOU COME AGAIN**—Dolly Parton, RCA 11123
14 **TURN TO STONE**—Electric Light Orchestra, Jet 1099
15 **SOMETIMES WHEN WE TOUCH**—Dan Hill 20th Century 2355
16 **THE WAY I FEEL TONIGHT**—The Bay City Rollers, Arista 0272
17 **CALLING OCCUPANTS OF INTERPLANETARY CRAFT**—Carpenters—A&M 1978
18 **THEME FROM CLOSE ENCOUNTERS**—John Williams, Millennium 008
19 **RUNAROUND SUE**—Leif Garrett, Atlantic 3440
20 **YOU'RE MY HEART**—Rod Stewart, Warner Bros 8475
21 **SWINGTOWN**—Steve Miller, Capitol 4496
22 **MY WAY**—Elvis Presley RCA 11165
23 **DESIREE**—Neil Diamond Columbia 3 10657
24 **DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda Casablanca 902
25 **JUST THE WAY YOU ARE**—Billy Joel Columbia 3 10646
26 **YOUR SMILING FACE**—James Taylor Columbia 3 10602
27 **STAYIN' ALIVE**—Bee Gees RSO 885
28 **GIRLS SCHOOL**—Wings Capitol 4504
29 **NOBODY DOES IT BETTER**—Carly Simon—Electra 45413
30 **BABY WHAT A BIG SURPRISE**—Chicago—Columbia 3 10620
31 **KEEP IT COMING**—K C & the Sunshine Band—TK 1023
32 **LOVE IS THICKER THAN WATER**—Andy Gibb RSO 883
33 **THAT'S ROCK N ROLL**—Shaun Cassidy—Warner Curb 8423
34 **BRICK HOUSE**—Commodores Motown 1425
35 **I GO CRAZY**—Paul Davis Bang 733 (Web IV)
36 **IT'S SO EASY**—Linda Ronstadt Asylum 45438
37 **WE'RE ALL ALONE**—Rita Collidge—A&M 1965
38 **JUST REMEMBER I LOVE YOU**—Firefall Atlantic 3420
39 **EASY TO LOVE**—Leo Sayer Warner Bros 8502
40 **SHE DID IT**—Eric Carmen Arista 0266

Rock LP Best Sellers

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As Of 1/9/78

Compiled from selected rackjobbers by the Record Market Research Dept of Billboard

1 **RUMOURS**—Fleetwood Mac—Warner Bros BSK 3010
2 **SIMPLE DREAMS**—Linda Ronstadt—Asylum 6E 104
3 **SHAUN CASSIDY**—Shaun Cassidy—Warner/Curb BS 3067
4 **BORN LATE**—Shaun Cassidy Warner/Curb BSK 3126
5 **ALIVE II**—Kiss—NBLP 7076
6 **STAR WARS/SOUNDTRACK**—20th Century 2T 541
7 **BOOK OF DREAMS**—Steve Miller Band—Capitol SO 11630
8 **SATURDAY NIGHT FEVER**—Soundtrack RSO RS 2 4001
9 **FOREIGNER**—Foreigner—Atlantic SD 18215
10 **LIVE**—Barry Manilow—Arista AL 8500
11 **BOSTON**—Epic PE 34188
12 **ELVIS IN CONCERT**—Elvis Presley—APL2 2587
13 **YOU LIGHT UP MY LIFE**—Debby Boone—Warner Curb WBS 8455
14 **THE GRAND ILLUSION**—Styx A&M SP 4637
15 **NEWS OF THE WORLD**—Queen, Elektra 6E 112
16 **GREATEST HITS**—Bay City Rollers Arista AB 4158
17 **HOTEL CALIFORNIA**—Eagles Asylum 7E 1084
18 **THEIR GREATEST HITS 1971 1975**—Eagles—Asylum 7E 1052
19 **DRAW THE LINE**—Aerosmith Columbia JC 3 4856
20 **POINT OF KNOW RETURN**—Kansas Kirshner JZ 34929 (Epic)
21 **I'M GLAD YOUR HERE WITH ME TONIGHT**—Neil Diamond, Columbia JC 34900
22 **OUT OF THE BLUE**—Electric Light Orchestra Jet JTLA 823 (United Artist)
23 **GREATEST HITS**—Olivia Newton John MCA 3028
24 **GREATEST HITS VOLUME II**—Elton John—MCA 3027
25 **FOOT LOOSE & FANCY FREE**—Rod Stewart—Warner Bros BSK 3092
26 **STREET SURVIVORS**—Lynyrd Skynyrd MCA 3029
27 **I'M IN YOU**—Peter Frampton A&M 4704
28 **LOVE GUN**—Kiss Casablanca NBLP 7057
29 **DOWN TWO THEN LEFT**—Boz Scaggs Columbia JC 34729
30 **ALL 'N' ALL**—Earth Wind & Fire Columbia JC 34905
31 **GREATEST HITS, ETC**—Paul Simon Columbia JC 35032
32 **LIVE**—Foghat Bearsville BRK 6971 (WB)
33 **THE STORY OF STAR WARS**—Soundtrack, 20th Century T 550
34 **MOODY BLUE**—Elvis Presley—RCA AFL 1 2428
35 **AJA**—Steely Dan—ABC AB 1006
36 **HERE AT LAST ... LIVE**—Bee Gees RSO RS 2 3901 (Polydor)
37 **PART III**—K C & The Sunshine Band TK 605
38 **CAT SCRATCH FEVER**—Ted Nugent Epic PE 34700
39 **ANYTIME ... ANYWHERE**—Rita Coolidge A&M SP 4616
40 **LET'S GET SMALL**—Steve Martin Warner Bros BSK 3090

Strawberry Singer Gets TV Campaign

NEW YORK Strawberry Records plans to launch a new MOR male voice with a reported $85,000 spot television campaign on major New York outlets

WNEW-FM DJ Allison Steele introduces the 30-second spots followed by singer Don Grayson singing parts of songs from the LP "Let Me In"

Visuals feature the LP cover which is a portrait of Grayson, said to have potential appeal with MOR femine fans A crawl list of retail outlets follows that Spot was produced by Production Two Studios here, with Manhattan Advertising assigned to buy the time

Spots are slated for local NBC, ABC and CBS outlets.

General News

TPI Label Signs Acts

NEW YORK TPI Records a new independent label, has been formed here by Terry Philips The label, to be distributed by independents like Pickwick, Apex, Aquarius, Chips, M S and Zamoiski will target r&b, jazz and fusion markets

Among the first acts signed to the label are "Both Worlds," a fusion/jazz group from Baltimore, Orchestra Julian, a Latin Disco group from Venezuela, a five-piece group called Sinbad, organist Larry Young, and a vocalist named Jennie Brittan

First releases from the label include "Latin Fire" by Orchestra Julian, and an album and single by Both Worlds titled, "Don't You Hide It" The label plans releasing at least 10 albums this year

Philips formerly headed Perception Records, now defunct More recently he has produced acts for Arista and BASF He has also worked with such artists as the Fatback Band, Dizzy Gillespie, Grady Tate, Golden Earrings, Black Ivory, King Harvey and Wanda Robinson

Personnel at TPI Records include Brian MacDonald, a&r director, Jennie Brittan, national promotion director, Stephen Baron, West Coast promotions, Greg Herman Midwest promotions, based in Detroit, Scott Johnson promotions, Baltimore/Washington and Harry T based in Miami

A feature of the label according to Philips is that most of the acts signed also have some experience with production, and can either produce or co-produce their own records

Campbell Shows For Cable TV

NEW YORK Six Glen Campbell specials have been added to a series of programs aimed exclusively at cable systems

International Home Entertainment Inc is acquiring the shows, and 18 others in a deal with Ember Enterprises Inc of London The Campbell shows are 50 minutes long, and feature one guest each show Signed are Helen Reddy, Jim Webb, Anne Murray Wayne Newton, Seals & Crofts and David Gates of the group Bread They are U K -produced

Other shows acquired through the deal will feature Reddy, George Burns Frank Gorshin Charley Pride, Charlie Rich Dionne Warwick, Trini Lopez, Buddy Greco, Anne Murray the Drifters, the Stylistics, Marty Allen and Teresa Brewer

Manson At UCLA

LOS ANGELES Composer/arranger Eddy Lawrence Manson will again teach the course "Scoring Music To Film" at UCLA Extension beginning Monday (9) The class meets for 12 consecutive Monday evenings from 7 p m 10 p m in Schoenberg Hall

The course explores film and television music animation, commercials, budgets, recording techniques, spotting and click tracks Four units of academic credit will offered

Dr. Rock To MCA

LOS ANGELES Dr Rock Productions has signed a multi-album agreement with MCA Records The first product under the deal, due in February, is Starguard's followup to its current MCA release, "Which Way Is Up"

Billboard Top50 Easy Listening

Billboard SPECIAL SURVEY For Week Ending 1/21/78

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	**JUST THE WAY YOU ARE** Billy Joel Columbia 3 10646 (Joelsongs BMI)
2	2	10	**HOW CAN I LEAVE YOU AGAIN** John Denver RCA 11036 (Cherry Lane ASCAP)
3	3	8	**DESIREE** Neil Diamond Columbia 3 10657 (Stonebridge ASCAP)
4	4	14	**HERE YOU COME AGAIN** Dolly Parton RCA 11123
5	5	17	**HOW DEEP IS YOUR LOVE** Bee Gees RSO 882 (Polydor) (Stigwood/Unichappell BMI)
6	6	8	**EMOTION** Samantha Sang Private Stock 45178 (Barry Gibb/Flamm/Stigwood, BMI)
7	7	15	**SLIP SLIDIN' AWAY** Paul Simon Columbia 3 10630 (Paul Simon BMI)
8	9	11	**THE NEXT HUNDRED YEARS** Al Martino Capitol 4508 (Silver Blue ASCAP)
9	11	7	**LADY LOVE** Lou Rawls Philadelphia International 8 3634 (CBS), (Mighty Three BMI)
10	17	5	**CURIOUS MINDS (UM, UM, UM, UM, UM)** Johnny Rivers Big Tree 16106 (Warner Tamerlane BMI)
11	15	7	**GOODBYE GIRL** David Gates Elektra 45450 (Warner Brothers ASCAP)
12	12	20	**BLUE BAYOU** Linda Ronstadt Asylum 45431 (Acuff Rose BMI)
13	14	6	**SOMETIMES WHEN WE TOUCH** Dan Hill 20th Century 2355 (McCauley Wolbeck CAPAC/ASCAP Algee BMI)
14	8	12	**GETTIN' READY FOR LOVE** Diana Ross Motown 1427 (Bramtree Snow Golde's Gold BMI)
15	10	12	**SENTIMENTAL LADY** Bob Welch Capitol 4479 (Warner Bros ASCAP)
16	18	12	**THE WAY I FEEL TONIGHT** Bay City Rollers Arista 272 (Rosewater/Careers BMI)
17	21	9	**YOU'RE IN MY HEART** Rod Stewart Warner Bros 8475 (Riva ASCAP)
18	13	11	**MY WAY** Elvis Presley RCA 11165 (Spanka BMI)
19	29	4	**NAME OF THE GAME** Abba Atlantic 3449 (Countless Songs LTD BMI)
20	23	13	**BABY COME BACK** Player RSO 879 (Polydor)
21	20	9	**YOU'RE MY SOUL AND INSPIRATION** Donny & Marie Osmond Polydor 14439 (Screen Gems EMI BMI)
22	30	4	**THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"** John Williams Arista 300 (Gold Horizon BMI)
23	24	9	**LOVE IS THICKER THAN WATER** Andy Gibb RSO 883 (Stigwood Andy Gibb Joye Hugh & Barbara Gibb Unichappel BMI)
24	16	16	**YOUR SMILING FACE** James Taylor Columbia 3 10602 (Country Road BMI)
25	25	9	**SHORT PEOPLE** Randy Newman Warner Bros 8492 (Hightree BMI)
26	39	4	**WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE** Ronnie Milsap RCA 11146 (Chess ASCAP)
27	19	12	**STILL THE LOVIN' IS FUN** B J Thomas MCA 40672 (Home Sweet Home BMI)
28	27	20	**YOU LIGHT UP MY LIFE** Debbie Boone Warner Brothers 8446 (Big Hill ASCAP)
29	28	23	**DON'T IT MAKE MY BROWN EYES BLUE** Crystal Gayle United Artists 1016 (United Artists ASCAP)
30	32	6	**UNTIL NOW** Bobby Arvon First Artists 41000 (Phonogram) (Colgems EMI First Artists ASCAP)
31	22	18	**WE'RE ALL ALONE** Rita Coolidge A&M 1965 (Boz Scaggs ASCAP)
32	35	5	**CANDLE ON THE WATER** Helen Reddy Capitol 45.. (Walt Disney Wonderland ASCAP)
33	33	8	**NEVER MY LOVE** Addrisi Brothers Buddah 587 (Not Listed)
34	NEW ENTRY		**THE WAY YOU DO THE THINGS YOU DO** Rita Coolidge A&M 2004 (Jobete ASCAP)
35	34	10	**SWEET MUSIC MAN** Kenny Rogers United Artists 1095 (Jolly Rogers ASCAP)
36	NEW ENTRY		**BEFORE MY HEART FINDS OUT** Gene Cotton Ariola America 7675 (Sailmaker Chappel ASCAP)
37	26	17	**BABY, WHAT A BIG SURPRISE** Chicago Columbia 3 10620 (Polish Prince ASCAP)
38	37	15	**GONE TOO FAR** England Dan & John Ford Coley Atlantic 16102 (Dawnbreaker Cold Zinc BMI)
39	NEW ENTRY		**EVERYBODY LOVES A RAIN SONG** B J Thomas MCA 40845 (Screen Gems EMI Baby Chick Stratton House BMI)
40	31	8	**25th OF LAST DECEMBER** Roberta Flack Atlantic 3441 (Sky Forest BMI)
41	40	12	**I GO CRAZY** Paul Davis Bang 733 (Web IV) (Web IV BMI)
42	44	4	**LOVELY DAY** Bill Withers Columbia 3 10627 (Golden Wither Chappell BMI)
43	49	2	**THEME FROM CLOSE ENCOUNTERS** Meco Millennium 608 (Gold Horizon BMI)
44	NEW ENTRY		**WALK RIGHT BACK** Anne Murray Capitol 4527 (Warner Tamerlane BMI)
45	46	8	**RUN TO ME** Flower United Artists 1092 (Casserole Front Wheel BMI)
46	48	2	**SWEET SWEET SMILE** Carpenters A&M (not available)
47	47	4	**STAYIN' ALIVE** Bee Gees RSO 885 (Stigwood Unichappell BMI)
48	NEW ENTRY		**MY REASON TO BE IS YOU** Marilyn McCoo & Billy Davis Jr ABC 12324 (Screen Gems EMI/Traco BMI/Colgems EMI Spec o lite ASCAP)
49	50	2	**NATIVE NEW YORKER** Odyssey RCA 11129 (Featherbed/Desiderata/Unichappell BMI)
50	45	5	**STORYBOOK CHILDREN** Bette Midler Atlantic 3431 (AIV/Sasha Song/Warner Tamerlane/Upward Spiral BMI)

Clive Davis

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Nashville Clubs Suffering Winter Doldrums

• Continued from page 6

While Robbs Borchers' Western Room and the Embers offer solely country music, the Carousel alternates between "Sh-entertainment and country acts. Ronnie Prophet performs at the Carousel approximately 2½ weeks per year

The Western Room has recently contracted to use Bobby Borchers' name as endorsement, and Ellis says Borchers is expected to appear there 30-35 weeks per year

The Embers, most recently known as Johnny Paycheck's Country Showcase, plans to have Polydor Records' group Billy Thunderkloud and the Chieftains performing there as often as possible. The agreement between Paycheck and the club expired in late 1977 and, because of Paycheck's increasing commitment to his recording and touring career, was not renewed

Ellis chimes the opinion of Harmony House management that the tour season seemed to run longer this year than previous years and cites December and January as the slowest months. Estimating that the tourist/resident ratio is 65% to 35%, Ellis opines that "Nashville residents are more inclined to operate within their own social circles rather than go out to nightclubs."

Packed House. George Jones' Possum Holler enjoys on SRO crowd—frequent during the summer tourist season.

He also feels that club patrons are often disappointed when they find an artist is not performing at a club that carries his name

"Although they might be upset at first, they're usually satisfied when they come in and find out there is quality entertainment," Ellis says.

Ellis notes he would like to see more cooperation and coordination between the clubs and music industry executives in Nashville such as record companies, booking agents and personal managers

"If we all work together," he points out, "we could provide Nashville residents and tourists with more name entertainment"

Quinnie Acuff, vice president of George Jones Enterprises notes that "business at George Jones' Possum Holler drops more than one half in the non-tourist season although weekend business maintains itself fairly well throughout the year"

Jones, who is also part-owner in the club, performs there approximately 20 times a year. His road band, the Jones Boys, appears when not working with Jones on the road

"If someone is really upset when they find out George isn't there, we will return their cover charge, Acuff says, "but they're usually happy if they stay"

Noting an "excellent tourist season trade," Acuff reports that the club is open seven nights during the busy months and cuts down to five nights a week during the winter months. "We're considering only staying open four nights a week for a while after New Year's," she adds

Agreeing with the lack of local support, Acuff cites the "large number of industry-related residents who are surrounded by music all the time" as a possible reason

Possum Holler has a strong working relationship with the Nashville music community, housing such showcases as the NARAS showcases and Nashville Songwriters Assn. International affairs.

Mathes Buys Piece

NASHVILLE Col. Dave Mathes, president of Songs of David, Inc., is purchasing half interest in Jimmy Pepper's Music. The new ownership will consist of Songs of David, Inc., Faron Young and Billy Deaton

Mathes notes that Peppers has also signed an exclusive writer agreement with Songs of David, Inc

Earwood Shipped

NASHVILLE Country tracking stations and distributors are now being shipped the new Mundo Earwood LP, "Mundo Earwood Chapter One." The Earwood LP is the fourth album to be released by True Records in the past nine months. It marks the first time the label is making its product also available on 8-track

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Gospelers Elect Shea

NASHVILLE—With John T. Benson III, president, and Hal Spencer, executive vice president, presiding, the Gospel Music Assn. has elected its new board of directors for 1978

Ed Shea was re-elected chairman of the board. Lou Hildreth was named treasurer and Norman Odlum, secretary

Elected to one-year terms as vice presidents were Aaron Brown, Ron Coker, Frances Preston, J.C. Whitfield, Herman Harper, Maurice LeFevre, Stephen Speer, Carrol Stout, Paul Olson, Wendy Bagwell and Charlie Monk

Newly elected board members are Terry Blackwood, artists and musicians division, Jesse Peterson, record companies, Pat Zonderman, publishers, Paul Stevens, radio and television, Paul Paino, talent agency artists' management, Jim Black, performing rights organizations, T.O. Tollett, merchandisers, Monte Nichols and Larry Beisel, church staff musicians, Eric Bacon, broadcast media, Larry Ortell, promoters, John Sturdivant, trade papers.

DRAKE'S DOOR OPEN

Old Giants Are Label Specialty

By SALLY HINKLE

NASHVILLE—Interested in joining the roster of Nashville's newest record label? The only requirement is being a legend in country music.

"This label is here not to break new artists, but to try, and keep traditional country alive," claims Pete Drake, owner of First Generation Records, a division of Pete Drake Productions.

The fledgling firm has signed its first artist, Ernest Tubb, and he fits the legendary qualification

"I started this label mainly for Ernest," says Drake, "because it really bothered me to see a man like him, who is such a legend and who has done so much for the business, without a label. And there are other artists I'm talking with in the same predicament who will probably join us"

To bring traditional country music back to life, Drake hopes to break the ice with Tubb both in country markets and college market areas, as well as in foreign markets. So far, he's been able to tap the country market, with Tubb's first release in three years and his first chart record in 10 years, entitled "Sometimes I Do Hall My Heart's In Texas"

"The main thing is backing up the stations with product," says Drake. "We're covering all of the country stations and even some college stations and anybody that goes out on a limb for us, we're going to make sure that product is available in that area"

Drake would like to ensure that the public gets the product it is looking for, and is willing to go to a mail-order system if the distributors and stores won't work with the artists.

"When our artists are playing dates, I'd like to see them take a mike to ask the audience about available of their product, and if the stores don't have it, ask them to write their name and address down and send it to us," says Drake.

"That way we can build up a mailing list to keep the consumer posted on all our product, or they will know that mail-order is available if it comes down to it. I'd rather go through distributors and stores. But if we can't get the cooperation we need, then we'll go mail-order.

"Our operation is going to have to move slowly to be effective," adds Drake. "I've got a man coming in from England who will be responsible for handling our merchandising and marketing and with his help, we're also going to make deals with individual record companies abroad which are wanting Tubb product."

Locally, we have two people working on the phone to stations and a small staff of field personnel that I'd like to work up to eight or 10. But that will come with the addition of acts.

"The 'legend' himself is 63-years-old and singing better than he ever has. He still believes that you have to travel and play for your fans, and he still works some 200 dates a year, selling out every night."

"The college kids have discovered Tubb now, just as they discovered Willie Nelson," says Drake. "And when he plays a city now, close to a college, his fans can't get in to see him for the college kids."

Tubb also had a lot to do with the building of Nashville and some of its better known country stars.

"He was a first," says Drake. "He was the first to use an electric guitar on the Grand Ole Opry. He was a first with his style of music, and he has sold some 30 million records. He also brought in such names as Hank Williams and George Jones and had a lot to do with the careers of such people as Loretta Lynn, Marty Robbins and Willie Nelson, among others."

Tod Drake, having Ernest Tubb on First Generation and producing him as well is a labor of love

"I produced Ringo Starr, worked

(Continued on page 97)

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Billboard SPECIAL SURVEY For Week Ending 1/21/78

Billboard Hot Country Singles ™

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	WHAT A DIFFERENCE YOU MADE IN MY LIFE—Ronnie Milsap (A. Jordan) RCA 11146 (Chess, ASCAP)
2	3	10	MY WAY—Elvis Presley (Anka, Revaux, Francois) RCA 11165 (Spanka, BMI)
★ 3	5	8	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn (P. Tarman) MCA 40832 (Hello Darlin', SESAC)
4	4	13	MIDDLE AGE CRAZY—Jerry Lee Lewis (S. Throckmorton) Mercury 55011 (Tree, BMI)
5	1	12	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck (D. Coe) Epic 8-50469 (Warner-Tamerlane, BMI)
★ 6	11	8	TO DADDY—Emmylou Harris (D. Parton) Warner Bros. 8498 (Owepar, BMI)
★ 7	12	8	YOU'RE THE ONE—Oak Ridge Boys (B. Morrison) ABC/Dot 17732 (Glenwood Arcane, ASCAP)
8	9	11	LONELY STREET—Rex Allen Jr. (K. Sowder, C. Belew, W. Stevenson) Warner Bros. 8482 (Four Star, BMI)
★ 9	14	7	I JUST WISH YOU WERE SOMEONE I LOVE—Larry Gatlin (L. Gatlin) Monument 234 (Phonogram) (First Generation, BMI)
10	10	11	THE FIRST TIME—Billy "Crash" Craddock (L. Adrian) ABC/Dot 17725 (Pick A Hit, BMI)
★ 11	15	10	SOMETHING TO BRAG ABOUT—Mary Kay Place (B. Braddock) Columbia 3-10644 (Tree, BMI)
12	6	13	COME A LITTLE BIT CLOSER—Johnny Duncan (with Janie Fricke) (Boyce, Hart, Farrell) Columbia 3-10634 (Morris, BMI)
★ 13	21	6	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (B. Davis, T. Murry) Warner Bros. 8508 (Gyros, ASCAP)
14	16	11	STANDARD LIE NUMBER ONE—Stella Parton (D. Wilson) Elektra 45437 (Tree, BMI)
★ 15	19	8	MAY THE FORCE BE WITH YOU—Tom T. Hall (T. T. Hall) RCA 11158 (Hallnote, BMI)
16	17	16	COME TO ME—Roy Head (G. Price) ABC/Dot 17722 (Acoustic, Longstreet, BMI)
★ 17	28	5	WHAT DID I PROMISE HER LAST NIGHT—Mel Tillis (K. McCowen, W. Walker) MCA 40836 (Sawgrass, BMI)
★ 18	31	5	WOMAN TO WOMAN—Barbara Mandrell (J. Banks, E. Marion, H. Thigpen) ABC/Dot 17736 (East Memphis, BMI)
19	22	8	SOME I WROTE—Statler Brothers (D. Reid, H. Reid) Mercury 55013 (Cowboy, BMI)
★ 20	27	8	I DON'T NEED A THING AT ALL—Gene Watson (J. Allen) Capitol 4513 (Jon Allen)
★ 21	34	4	DO I LOVE YOU (Yes In Every Way)—Donna Fargo (P. Anka, M. Pinal, Y. Dessca, A. LeGovic, M. Pelay) (Spanka, ASCAP) Warner Bros. 8509
22	23	9	HOW CAN I LEAVE YOU AGAIN—John Denver (J. Denver) RCA 11036 (Cherry Lane, ASCAP)
★ 23	29	7	I PROMISED HER A RAINBOW—Bobby Borchers (B. Bourke) Playboy 85823 (Epic) (Chappell, ASCAP)
24	25	9	YOU AND ME ALONE—David Rogers (R. Klang, D. Pfrimmer) Republic 01 (Singletree, BMI)
25	26	10	HOLD TIGHT—Kenny Starr (B. Gates) MCA 40[illegible] (Kipahulu, ASCAP)
★ 26	30	8	WE GOT LOVE—Lynn Anderson (L. Keith, J. Pippin, H. Forness, R. Culbertson) Columbia 3-10650 (Tree, BMI)
27	18	9	THINK ABOUT ME—Freddy Fender (L. [illegible]) ABC/Dot 17730 (Crazy Cajun, BMI)
28	8	15	HERE YOU COME AGAIN—Dolly Parton (B. Mann, C. Weil) RCA [illegible] (Screen Gems, EMI, Summerhill Songs, BMI)
★ 29	35	6	SHAKE ME I RATTLE—Cristy Lane (H. Hackady, C. Naylor) LS 148 (GRT) (Regent, BMI)
★ 30	37	5	SHINE ON ME (The Sun Still Shines When It Rains)—John Wesley Ryles (J. Skinner, J. Wallace) ABC/Dot 17741 (Marvel The Marvel, BMI)
★ 31	43	5	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell (R. McDowell) Scorpion 149 (GRT) (Brim, SESAC)
★ 32	40	6	GOD MADE LOVE—Mel McDaniel (McDaniel, Linde, MacRae, Pollard) Capitol 4520 (Combine, BMI, Music City, ASCAP)
★ 33	48	6	TWO DOORS DOWN—Zella Lehr (D. Parton) RCA 11174 (Owepar, BMI)
34	38	8	PLEASE/BLUE DARLIN'—Marvel Felts (J. Skinner, R. Bell, J. Sykes) ABC/Dot 17741 (Marvel The Marvel, Acuff-Rose, BMI)
★ 35	41	7	ANGEL OF THE MORNING—Melba Montgomery (C. Taylor) United Artists 1[illegible] (Blackwood, BMI)
★ 36	NEW ENTRY		MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Waylon & Willie (E. Bruce, P. Bruce) RCA 11198 (Tree, BMI)
★ 37	46	5	YOU KNOW WHAT—Jerry Reed & Seidina (J. Hubbard) RCA 11164 (Vector, BMI)
38	42	7	ALWAYS LOVIN' HER MAN—Dale McBride (H. Rinman) Con Brio 127 (NSD) (Con Brio, BMI)
39	7	13	I'M KNEE DEEP IN LOVING YOU—Dave & Sugar (S. Throckmorton) RCA 11141 (Tree, BMI)
★ 40	61	4	BARTENDER BLUES—George Jones (J. Taylor) (Country Road, BMI) Epic 8-50495
★ 41	51	5	I'VE BEEN LOVED—Cates Sisters (B. Lewis) Caprice 2041 (Sound, ASCAP)
42	45	7	I'VE CRIED (The Blues Right Out Of My Eyes)—Crystal Gayle (L. Lynn) MCA 40837 (Sure Fire, BMI)
43	24	11	MISTER D.J.—T. G. Sheppard (G. Francis, B. Houser) Warner/Curb 58490 (Pointed Star, BMI, Jop, ASCAP)
44	47	7	WHAT KIND OF FOOL (Do You Think I Am)—Eddie Middleton (R. Whitley) Cleveland International 8-50481 (Epic) (Low Tee, BMI)
45	20	12	BABY, LAST NIGHT MADE MY DAY—Susie Allanson (R. Springfield) Warner/Curb 8473 (House of Gold, BMI)
★ 46	56	5	THE LONGEST WALK—Mary K. Miller (E. Pollog, F. Speidman) Inergi 304 (NSD) (Advanced, ASCAP)
47	13	12	CHAINS OF LOVE—Mickey Gilley (A. Nugetre) Playboy 85[illegible] (Belinda-Unichappell, BMI)
48	32	12	I JUST WANT TO BE YOUR EVERYTHING—Connie Smith (B. Gibb) Monument 45[illegible] (Stigwood, BMI)
49	39	8	GOD MUST HAVE BLESSED AMERICA—Glen Campbell (A. Toussaint) Capitol 4515 (Warner-Tamerlane, Marsaint, BMI)
50	33	13	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty (D. Wilkins, T. Marshall) MCA 40805 (Emerald Isle, Battleground, BMI)
51	36	11	I'LL PROMISE YOU TOMORROW—Jerry Wallace (F. Stanton, S. Shingler, R. Badale) BMA 7005 (Edwin B. Morris, Chip 'n Dale, ASCAP)
52	58	6	THROWIN' MEMORIES ON THE FIRE—Cal Smith (B. Bond) MCA 40839 (Stone Porch, BMI)
53	44	12	I'LL GET OVER YOU—Nick Noble (B. Peters) Mercury 55010 (Shelby Singleton, BMI)
54	49	12	SAVIN' THIS LOVE FOR YOU—Johnny Rodriguez (L. Hargrove) Mercury 55012 (Window, BMI)
55	59	5	IT DOESN'T MATTER ANYMORE—R.C. Bannon (P. Anka) Columbia 3-10655 (Spanka, BMI)
★ 56	85	2	IF I HAD A CHEATING HEART—Mel Street (W. Holyfield, J. Tunney) Polydor 14448 (Maplehill, Vogue, BMI)
57	57	7	I LIKE TO BE WITH YOU—Ronnie Sessions (B. Wood, J. Christopher) MCA 40831 (Unichappel, Chriswood, BMI)
★ 58	78	2	RUNNING KIND—Merle Haggard (M. Haggard) Capitol 4525 (Shadetree, BMI)
★ 59	73	5	AFRAID YOU'D COME BACK—Kenny Price (J. Kirby) MRC 1007 (Tree, BMI)
★ 60	70	5	IT STARTED ALL OVER AGAIN—David Houston (L. Miele, G. Paxton, K. Lamb) Starday 172 (Gusto) (Garpax, ASCAP, Kaysey, SESAC)
★ 61	71	4	BEDROOM EYES—Don Drumm (B. Milburn) Churchill 7704 (Zoobe, ASCAP)
★ 62	72	4	FEEL'IN BETTER—Hank Williams Jr. (H. Williams Jr.) (Bocephus, BMI) Warner Bros. 8507
63	62	7	I'VE GOT A FEELIN' (Somebody's Stealin')—John Anderson (J. Anderson, M. Galvin, E. James) Warner Brothers 8480 (Al Gallico, BMI, Lazy Listening, ASCAP)
64	65	7	LEONA—Johnny Russell (J. Hall, J. Hall) RCA 11160 (No Exit, BMI)
★ 65	84	2	LONELY HEARTS CLUB—Billie Jo Spears (Butler, Bowling, Simmons) United Artists 1117 (Blackwood, BMI)
★ 66	NEW ENTRY		YES MA'AM—Tommy Overstreet (S. Throckmorton) ABC/Dot 17732 (Tree, BMI)
67	50	14	SWEET MUSIC MAN—Kenny Rogers (K. Rogers) United Artists 1095 (Jolly Rogers, ASCAP)
68	52	15	DON'T LET ME TOUCH YOU—Marty Robbins (M. Robbins, B. Sherrill) Columbia 3-10629 (Mariposa, BMI)
69	69	6	ANGELINE—Mundo Earwood (M. Earwood, D. Heard) True 111 (World Wide) (Music Of The Times, BMI)
★ 70	80	4	YOU READ BETWEEN THE LINES—Billy Parker (B. McCown) (Sawgrass, BMI) SCR 153
71	77	4	MOUNTAIN MUSIC—Porter Wagoner (D. Parton) (Owepar, BMI) RCA 11166
★ 72	82	4	IF I EVER COME BACK—Pat Roberts (P. Rakes, R. Faith) (Dusty Roads/Gallico, BMI) Warner Bros. 8506
73	53	14	YOU LIGHT UP MY LIFE—Debby Boone (J. Brooks) Warner/Curb 8446 (Big Hill, ASCAP)
74	63	19	BLUE BAYOU—Linda Ronstadt (R. Orbison, J. Melson) Asylum 45431 (Elektra) (Acuff-Rose, BMI)
75	75	7	MISSISSIPPI—Jack Paris (J. Phillips) 50 States 57 (NSD) (Bonkers, ASCAP)
76	76	7	THE WRONG SIDE OF THE RAINBOW—Jim Chestnut (S. Shafer) ABC/Hickory 54021 (Acuff-Rose, BMI)
77	83	4	DOWN THE ROADS OF DADDY'S DREAMS—Darrell McCall (M. Sherrill, D. Goodman) (High Ball, BMI) Columbia 10653
★ 78	88	2	CARLENA AND JOSE GOMEZ—Billy Walker (J. Jackson, B. Damron) MRC 1009 (Metamorus, BMI)
79	79	6	SOMETIMES I DO/HALF MY HEART'S IN TEXAS—Ernest Tubb (J. Seely, L. Hargrove) First Generation 001 (Tree, BMI, Window, Beachwood, BMI)
★ 80	90	2	CRY, CRY DARLING—Glenn Barber (J. Newman, J. D. Miller) Groovy 103 (NSD) (Acuff-Rose, BMI)
81	81	5	SOMETHING'S BURNING—Kathy Barnes (M. Davis) Republic 012 (Screen Gems, EMI, BMI)
82	55	14	AGREE TO DISAGREE—Little David Wilkins (B. Hughes, T. Vernon) Playboy 85822 (Epic) (Little David, BMI)
83	54	13	IT SHOULD HAVE BEEN EASY—Dottie (B. McDill) RCA 11138 (Hall-Clement, BMI)
84	66	10	STAR-STUDDED NIGHTS—Ed Bruce (S. Throckmorton) Epic 8-50475 (Tree, BMI)
★ 85	NEW ENTRY		IT STARTED ALL OVER AGAIN—Vern Gosdin (L. Miele, G. Paxton, K. Lamb) Elektra 4541 (Garpax, ASCAP, Kaysey, SESAC)
★ 86	NEW ENTRY		WALK RIGHT BACK—Anne Murray (S. Curtis) Capitol 4527 (Warner-Tamerlane, BMI)
★ 87	NEW ENTRY		SO GOOD, SO RARE, SO FINE—Freddie Hart (S. Stone, H. Shannon) Capitol 4530 (ATV, Welbeck, ASCAP)
★ 88	NEW ENTRY		RED HOT MEMORY—Kenny Dale (W. & Holmberry) Capitol 4529 (Pubnicare, ASCAP)
★ 89	NEW ENTRY		SWEET COUNTRY GIRL—Mack Sanders (M. Sanders) Prod 101 (Shema, ASCAP)
90	100	2	HONKY TONK TOYS—R. L. "Doodle" Owens (R. L. "Doodle" Owens, J. Vowell) Raindrop 10 (Unichappell, BMI)
91	60	11	GET DOWN COUNTRY MUSIC—Brush Arbor (J. & Rice) Monument 45236 (Combine, BMI)
92	NEW ENTRY		DEEPER WATER—Brenda Kay Perry (Not Available) MRC (Not Available)
93	93	4	JAMBALAYA (On The Bayou)—Saskia & Serge (H. Williams) (Rose, BMI) ABC/Hickory 54020
94	97	4	I LOVE HOW YOU LOVE ME—Jim Lee (B. Mann, L. Kolber) (Screen Gems, EMI, BMI) MCA 40826
95	98	2	DON'T LET THE FLAME BURN OUT—Rita Remington (J. DeShannon) Plantation 167 (Halwill/Plain And Simple, ASCAP)
96	99	4	DON'T WORRY ('Bout Me)—Glenda Griffith (M. Robbins) (Noma, Presley, BMI) Ariola America 7680
97	NEW ENTRY		TENNESSEE—Ray Sanders (R. Klang, D. Pfrimmer) Republic 013 (Singletree, BMI)
98	64	16	THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling)—Waylon Jennings (B. Emmons, C. Moman, W. Jennings) RCA 11118 (Baby Chick, BMI, Waylon Jennings, BMI)
99	74	7	HE PICKED ME UP WHEN YOU LET ME DOWN—Mary Lou Turner (B. Braddock, T. Casamal) MCA 40828 (Tree, BMI)
100	67	16	THE PAY PHONE—Bob Luman (G. Martin) Polydor 14431 (Tree, BMI)

OUR NUMBERS TALK!

Jerry Reed & Seidina Reed

"YOU KNOW WHAT"

PB-11164

37 Billboard 37 Record World 34 Cashbox

Zella Lehr

"TWO DOORS DOWN"

PB-11174

33 Billboard 44 Record World 33 Cashbox

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Billboard SPECIAL SURVEY
For Week Ending 1/21/78

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★ Star Performer—LPs registering proportionately upward progress this week

This Week	Last Week	Weeks On Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	HERE YOU COME AGAIN—Dolly Parton, RCA APL1-2568
2	3	15	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
3	4	13	ELVIS IN CONCERT—Elvis Presley, RCA APL2-2587
4	2	27	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA [illegible] G
★ 5	9	8	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
6	6	20	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
7	5	23	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 554G
8	8	10	GREATEST HITS—Olivia Newton John, MCA [illegible]
9	7	12	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3110
10	11	20	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
11	10	10	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2114
12	12	7	I WANT TO LIVE—John Denver, RCA APL1-2552
13	16	40	KENNY ROGERS, United Artists UA-LA495-G
14	15	19	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV [illegible]
★ 15	22	21	LOVE IS JUST A GAME—Larry Gatlin, Monument MG [illegible] (Phonogram)
16	17	28	MOODY BLUE—Elvis Presley, RCA APL [illegible]
17	18	72	CRYSTAL—Crystal Gayle, United Artists UA LA614 G
18	19	15	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC Dot DO7993
19	21	10	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
20	20	36	OL' WAYLON—Waylon Jennings, RCA APL [illegible]
21	14	55	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
22	25	17	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3750
23	23	6	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol [illegible]
★ 24	31	8	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34[illegible]
25	28	4	ROSES FOR MAMA—C.W. McCall, Polydor [illegible]
26	24	15	COUNTRY BOY—Don Williams, ABC Dot DO7983
★ 27	35	6	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35629
28	26	4	WANTED THE OUTLAWS—Waylon Jennings, RCA APL [illegible]
29	27	12	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
30	29	20	HIS HAND IN MINE—Elvis Presley, RCA APL1-[illegible]
31	32	5	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
★ 32	NEW ENTRY		THE BEST OF THE STATLER BROTHERS, Mercury SRM [illegible] (PolyGram)
★ 33	43	9	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM [illegible]
34	30	19	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL1-[illegible]
35	39	21	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2292
36	36	6	SONGS OF KRISTOFFERSON—Bros Kristofferson, Columbia PC 34681
37	37	5	THE FIRST TIME—Billy "Crash" Craddock, ABC Dot DO 2097
38	33	20	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2278
39	34	20	TODAY—Elvis Presley, RCA APL1-[illegible]
40	45	5	AIMIN' TO PLEASE—Mary Kay Place, Columbia PC 34968
41	41	20	PURE GOLD—Elvis Presley, RCA APL1-[illegible]
42	42	20	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-[illegible]
43	44	9	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 1-[illegible]
44	40	7	GREATEST HITS, Vol. 2—Mickey Gilley, Playboy [illegible]
45	NEW ENTRY		BEAUTIFUL COUNTRY—Gene Watson, Capitol SF [illegible]
46	47	2	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC Dot DO 2090
47	38	4	IF YOU DON'T LOVE ME—Freddy Fender, ABC Dot DO2090
48	48	2	THE BEST OF FREDDY FENDER—Freddy Fender, ABC Dot DO 2079
49	49	2	ROAD SONGS—Hoyt Axton, A&M [illegible]
50	50	2	DENIM AND RHINESTONES—Bobby Borchers, Playboy NJ 35077 (Epic)

Mandy-Kaye Ties With World Intl

NASHVILLE — Mandy-Kaye Records has signed a promotion and distribution contract with World International Group, a Nashville-based promotion/distribution firm. President of the latter company, Gene Kennedy, notes the first single to be released under the new pact is "My Doll And I" by Sandra Kaye.

Kennedy reports the new Peggy Sue release on Door Knob Records has been shipped. It's titled "To Be Loved."

Buy Two Outlets In Tulsa

By PAT NELSON

NASHVILLE: Jim Halsey, Hank Thompson and Roy Clark have purchased Mack Sanders' interest in radio stations KTOW-AM and KTOW-FM in Tulsa. A division of the American Entertainment Corp., the stations had been jointly owned by the four business partners.

John Randolph, formerly sales manager and program director of WAKY in Louisville, will join the Tulsa broadcasting firm as president and general manager.

"Although both stations will maintain their 24-hour country music programming policy, the sound will be more contemporary than it has been in the past," Halsey states.

Sanders has recently purchased WRB Radio, previously WENU, in Nashville and exits the Tulsa firm to more fully concentrate on his Nashville interests.

The seventh annual KTOW promotional concert will also experience changes this year.

Previously a one-show event featuring Hank Thompson, Roy Clark and Buck Trent, the April 2 concert will include a matinee performance this year. And, negotiations are underway for Crystal Gayle to perform, marking the first time an outside guest star has been featured on the radio station' sponsored event hosted by Thompson, Clark and Halsey.

Historically the concert, being held at the 9,500-seat Tulsa Assembly Center, is a promotional means of increasing the station's visibility in Tulsa and the surrounding area.

Nashville Scene

By PAT NELSON

Following a successful European tour, **Katy Moffatt** returns with **Tennessee Pussyfootin'** to join **Willie Nelson** and **Jerry Jeff Walker** for a mid-America 19-city tour launched Friday (12) in Norman, Okla. and winding Feb. 10 in Beaumont, Calif.

Roy Orbison has been working on his next Monument album with Fred Foster producing. He'll be touring Canada for 20 days in April and a spring tour of Australia is in the works. Linda Ronstadt's "Blue Bayou" single is an original from Orbison's catalog.

A major image change is slated for the career of Polydor artist **Billy Thunderkloud**. After 15 years in the music business, Thunderkloud, a full-blooded Indian, plans to de-emphasize the Indian aspect by having his braids cut and emerging with a new hairstyle.

Mel Tillis has been signed to guest on ABC's Donny & Marie weekly show slated for taping at the Ontario television center in Orem, Utah Jan. 30-Feb. 2. True Records shipped **Mundo Earwoof's** first album for the label Monday (9). "Mundo Earwoof Chapter One" contains Earwood's three chart singles, "Angelene," "Behind Blue Eyes" and "I Can Give You Love."

Ernest Tubb started 1978 with the NBC Big Event taping of "Fifty Years Of Country Music." Tubb, who worked 229 days on the road in 1977, left Nashville Saturday (7) for a 40-day tour of the West Coast.

Don Williams headlines the Ivanhoe Theatre in Chicago, Thursday (19), before going to Washington, D.C. for a Jan. 23 concert at the Carter Barron.

Jerry Lee Lewis tapes the Capitol & Tenille television special in New Orleans on February. The Rader was also there for Super Bowl weekend for an appearance at Rusty's. He's been in the studio with producer **Jerry Kennedy** who's also been working with Phonogram/Mercury acts the **Statler Brothers** and **Nick Nixon**.

PRESIDENTIAL SHORTENING—Steve Diener, president of ABC Records, removes the Dot from the name ABC Dot Records with help from Jim Fogelsong, president, Nashville operations, ABC Records. The action highlighted a "shortening" party thrown for the Nashville music industry by ABC Records, noting the shortening of the ABC Dot name to ABC and other related changes.

Old Giants Are Label Specialty

• Continued from page 92

George Harrison and Elvis Presley, but this was the biggest thrill of my career to be able to work with Ernest Tubb."

Drake would like to help keep country music's identity and Nashville's identity as the No. 1 country music center of the world.

"I don't want what happened to folk music, for example, to happen to country. The folk music of the sixties died because it became watered down, and when we get to where country music stations won't play Loretta Lynn, Ernest Tubb, Porter Wagoner or George Jones, then we're hurting."

10 Presley LPs On Single & LP Charts

NASHVILLE: Five months after the death of Elvis Presley, the RCA artist continues to hold down 10 chart positions on the Billboard single and LP charts.

"My Way" by Presley climbs to number two on the Billboard Hot Country singles chart.

Meanwhile, nine Presley LPs remain on the Billboard Hot Country LPs chart, including "Elvis In Concert" which has another three this week. Others are "Moody Blue," "How Great Thou Art," "His Hand In Mine," "Welcome To My World," "Today," "Pure Gold" and "Legendary Performer," both volume 1 and volume 2.

The Presley product, plus six other RCA LPs, gives the label 30% of the chart action on the LP chart. Besides the No. 1 album by Dolly Parton, RCA is enjoying LP chart success by Ronnie Milsap, Dave & Sugar, John Denver and Waylon Jennings.

CMA Hails 3 Stations

NASHVILLE: The CMA has recognized three radio stations for their outstanding promotions of "October Is Country Music Month" at the local level.

Winners were selected by a panel of judges after reviewing special programs, contests and other promotions sponsored by stations calling attention to Country Music Month.

Winners, chosen in three categories according to market area populations, included WHL of Jacksonville, Ill. in the market area of 50,000 or less; KSSS in Colorado Springs, in the market area of 50,000 to 500,000.

Each station was also asked to submit a joke, which will be presented on an upcoming "Hee Haw" segment by a station representative.

Winners will receive transportation to Nashville and accommodations for three days during October, and will attend the taping of "Hee Haw."

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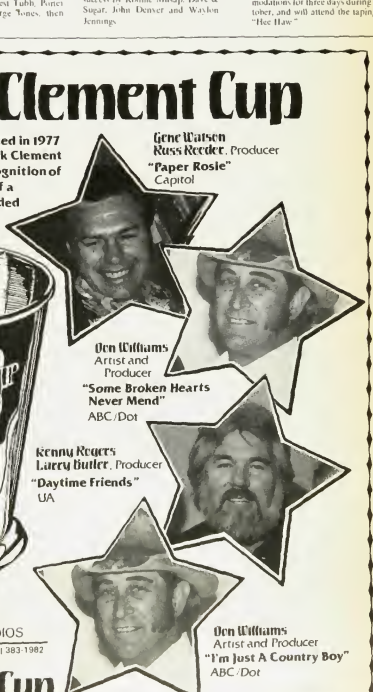

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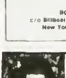

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Advertising Brings Results

General News

Ohio Regular Disco Clubs Folding

• *Continued from page 83*

ested operators and distributors for $6,000 plus 10% of the franchisee's annual gross.

Meanwhile in spite of the misfortunes which seem to have befallen operators of stationary discos in the area, Pim discloses that there are still some diehards who convinced that they can make a go of it are scheduling new rooms. Among them is Ron Hamm who plans on opening the sixth disco in an expanding chain in Fairlawn, Ohio next month.

The room will cater to an audience in the 30 to 60 age group, and will feature sound components from such manufacturers as Yamaha, Technics and Meteor.

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Classical

FOOD BREAK—Joan Sutherland stops by Tower Records in Seattle to share a birthday cake with admirers. She was in Seattle to star in Massenet's "Le Roi de Lahore," which she will record for London Records in the spring. Awaiting slices of cake are, from left, Ray Edwards and Gary Howe of Tower, Linda Score, of Sound Records & Tapes, Seattle distributor; and John Harper, London sales exec.

Sills Still May Record

• Continued from page 4

In February, excerpts from the New York City Opera's production of Merry Widow, featuring Sills, will be taped.

Reportedly, two solo albums also are committed to the label and Sills management says "at least five other projects have been discussed, including a third Sills-Kostelanetz collaboration.

News of the soprano's intention to retire from performing at age 50 came Jan. 9 when the New York City Opera board of directors announced she will share the company's directorship with conductor Julius Rudel. City Opera is the company Sills has been most closely associated with throughout her career, having debuted there in 1955.

Said Sills: "This was no sudden decision. I have been thinking about it for a long time. I have no regrets about giving up the stage. I would rather have people remember me at my best than have to make excuses."

The singer the most popular American opera star of the '70s, is expected to make her farewell appearance with the City Opera in the spring of 1979 and is scheduled to sing with the San Diego Opera in October 1980, the latter expected to be her final operatic engagement.

Suskind Named Advisor To the Cincy Symphony

CINCINNATI. Walter Suskind will serve as music advisor to the Cincinnati Symphony Orchestra throughout the 1978-79 season.

He made his debut with the CSO last September. In his new post, Suskind will conduct eight pairs of subscription concerts, will direct a week long area artist tour of the tri-state region and will serve as primary artistic advisor on matters concerning auditions, repertoire and guest artists.

For seven years, Suskind toiled as music director of the St. Louis Symphony and last season he conducted 14 concerts with the London Philharmonic, with which he recorded several LPs.

Billboard SPECIAL SURVEY For Week Ending 1/21/78 (Published Once A Month)

Billboard Best Selling Classical LPs

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This Week	Last August	Weeks on Chart	TITLE, Artist, Label & Number
1	4	102	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano (Columbia M 35118)
2	2	10	GREATEST HITS OF 1720 (Rapp) Columbia 34544
3	3	10	RACHMANINOFF: Concerto #3 (Beiman) (Abbado) Columbia 34540
4	1	10	VERDI: Il Trovatore (Sutherland Pavarotti Horne) Natl. Phil. Orchestra (Bonynge) London 13124
5	NEW ENTRY		BACH: Brandenburg Concertos (Leonhardt) ABC 8660010-2
6	NEW ENTRY		TCHAIKOFSKY: Symphony #6, Pathetique, Chicago Symphony Orchestra (Solti) London CS 7034
7	NEW ENTRY		VERDI: Simon Boccanegra (Frem) Cappuccilli La Scala (Abbado) DG 2709071
8	NEW ENTRY		BEETHOVEN/SCHUMANN: Sonata And Fantasiestucke (Ashkenazy) RCA ARL1 1751
9	NEW ENTRY		MUSSORGSKY: Boris Godunov (Talvela) Angel SGLX 3844
10	5	48	PACHELBEL/ RAVEL: Two Suites, FASCH: Two Symphonies Pallard Chamber Orchestra (Andre) RCA FRL1 5466
11	11	6	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
12	10	27	GRANADOS: GOYESCAS (De Larrocha) London CS 7009
13	NEW ENTRY		GERSHWIN & RUSSO: An American In Paris & Street Music (Siegel) San Francisco Symphony Orchestra (Ozawa) DG 2530 788
14	14	21	CHOPIN: POLONAISES Pollini, DGG 2530 659 (Polydor)
15	12	17	ALBINONI: Adagio in G Minor (I Musici) Philips 6500 147 (Phonogram)
16	16	31	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3 2109
17	15	21	VIVALDI: FOUR SEASONS (I Musici) Philips 6500 147 (Phonogram)
18	18	6	SIBELIUS: Symphonies #3 & 6 Boston Symph. Orch. (Davis) Philips 9500 142
19	19	35	MAHLER: Symphony #5 Chicago Symphony Orchestra (Giulini) DGG 2707 097 (Polydor)
20	8	10	JANACEK: Katya Kabanova (Hollweg) Vienna Phil. Orch. (Mackerras) London OS 26 09
21	21	17	ROMANTIC VIOLIN, Fedor RCA ARL1 2965
22	22	6	VIVALDI: Four Seasons (Ars Ensemble) Angel S 37450
23	13	44	THE GREAT PAVAROTTI London OS 26510
24	7	116	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26184
25	25	6	BEVERLY SILLS, Opera Arias Angel SZ 37
26	17	13	CARRERAS: Opera Arias Philips 9500 [illegible]
27	9	11	MAHLER: Symphony #2 (Abbado) DG [illegible] 094
28	28	6	CHOPIN: Waltzes (Rubinstein) RCA LSC 3276
29	29	6	GOUNOD: Faust (Lombardi) RCA FRL4 1493
30	30	6	GIACOMO ARAGALL, Italian Opera Arias London OS 26494
31	20	35	RAVEL: Bolero (Chicago Symphony Orchestra (Solti) London CS 7033
32	31	52	HOLST: The Planets Tomita RCA Red Seal APL1 1919
33	33	6	DVORAK: Piano Quintet in A (Columbia M 34575
34	34	6	BLOCH: Schelomo (Rostropovich) Angel S 37256
35	6	31	SIBELIUS: Symphony #2 (Boston Symphony Orchestra (Davis) Philips 9500 141 (Phonogram)
36	36	6	RESPIGHI: Birds (Martinez) Angel S 37257
37	37	6	MICHAEL ASPINALL: The Surprising Soprano London OS 26527
38	38	31	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow) Angel SBZ 3810 (Capitol)
39	23	70	GO FOR BAROQUE Pallard Chamber Orchestra, RCA Victrola AVM 1 1687
40	40	13	DVORAK: Piano Concerto in G Minor (Richter) Angel S 37239

ASHKENAZY

Renowned Russian Pianist Will Soon Record Album Series As a Conductor

By ALAN PENCHANSKY

LAS VEGAS—A major series of recordings to feature pianist Vladimir Ashkenazy in the role of conductor is being undertaken by Gale Manticore Fidelity Recordings, a new British label in which Ashkenazy is a principal investor.

First disk in the series, a Tchaikovsky program to include "Romeo And Juliet," "Capriccio Italien" and two short orchestral works never before recorded, will be taped this June with London's Philharmonia Orchestra, reports Ira Gale, label president.

Gale here at the recent Consumer Electronics Show to negotiate new distribution for his year-old label, says Ashkenazy will tape nine disks for the company over the next two years.

The Russian-born musician who is committed exclusively to Decca (London Records) for his recordings as a pianist made his recording bow as a conductor on a Decca album featuring music of Prokofiev.

Both the Philharmonia and chamber orchestras will be conducted by Ashkenazy in repertoire ranging from Mozart symphonies and serenades to the Shostakovich Fifth Symphony and Rimsky Korsakov's "Scheherazade."

Both Tchaikovsky concerts also are planned for the recording series with soloists yet to be selected.

The disks will be produced with the five stereo "direct to tape" technique espoused by Ira Gale. Product on the label listing at $12.95 comes lavishly packaged and is available only through his dealers.

The label's first five releases, including performances by pianist Peter Frankl and soprano Sheila Armstrong and a modern percussion music LP, have been distributed by Gale Electronics of America, a company also supplying custom hardware bearing the Gale name.

According to Gale the hardware and software companies are to be separated, with the disk line turned over to a large existing hi fi distributor with broad market penetration.

The aim is to reach 2,000 audio shops with the disks, instead of the 60 or 70 exclusive salons which had carried the line. Distribution will remain exclusive to hi fi stores for the present time, Gale says.

The 35-year-old musician and audio designer says he intends to offer deluxe label to occupy a position here "one notch above Deutsche Grammophon."

ROOTS MUSIC—Hawaii's Beamer Brothers perform for a "Sesame Street" videotaping in Kauai, Hawaii. The children's television show spotlights contemporary Hawaiian music for airing this month. Assisting Keola, left, and Kapono is Oscar (the grouch).

AND 25 MORE NEXT APRIL

Orion Issues 60 Cassettes

By DAVE DEXTER JR.

LOS ANGELES—Ten years ago, Marvin and Gweon Cornfield released 14 classical cassettes on their Orion label here.

"We couldn't give them away," Gweon Cornfield says. "We were convinced that the cassette was practical and that its future was enormous in the sound reproduction market but the truth is, we were a decade ahead of time."

Last week, from their headquarters in suburban Malibu, the Cornfields were shipping 60 different cassettes to Orion distributors in literature quantities. And in April, Orion will release an additional 25.

"The industry has changed," says the man who with his wife has patently built Orion into an internationally respected label. "We offer the full LP catalog on every cassette we issue. All are in stereo. All are Dolbyized.

"We use the new generation of high energy, high output tapes of greatest tensile strength—every test we've ever made indicate that our guys unusually high fidelity of music reproduction.

The January release stresses large orchestra works. All nine Beethoven symphonies are included along with the four Brahms symphonies and other standard classics. All are Dolby B-encoded.

"We have just contracted with the Classical Cassette Co. of Upper Saddle River, N.J. to set up our new CCC Orion cassette catalog. CCC does the manufacturing from our master tapes. It means that Orion is broadening its market penetration substantially," the Cornfields assert.

The cassette line, the Cornfields say, lists at $7.98 even though most of the cassettes contain about twice as much music as other classical cassette packages. Orion LPs also list at $7.98.

Newport Fest 'Illustrated' Provides Fuzzy Portraits

"Newport Jazz Festival: The Illustrated History," pictures and text by Burt Goldblatt; published by Dial Press, 287 pages, $14.95.

NEW YORK—This is an attractive 9x10½-volume which any dedicated fan of the Newport Jazz Festival will want to own. But despite the plethora of musical details, anecdotes, reviews excerpts, backstage chatter, etc., it is hardly the definitive work on the subject.

The biggest problem concerns the 300 or more photographs. With the exception of the cover pictures, they are all in black and white and many are of the snapshot variety, fuzzy and just not up to the standard one expects from this type of coffee table book.

This could have been remedied. Bud Goldblatt turned to the portfolios of other photographers. Instead, he furnished all the pictures himself, thereby making the subtitle "The Illustrated History" a shade presumptuous, to say the least.

Fortunately, he has captured some of the greats of jazz at off-guard moments and these candid pictures are truly fascinating. Billie Holiday, smoking nervously before a performance. Clark Terry and Zoot Sims, cheerfully playing baseball between sets in 1954. Miles Davis and Lester Young, stalking each other on the Newport lawn, almost like gunslingers in a Western movie.

As for the text, there's a little too much first person memoir for historical comfort. Everything is told from Goldblatt's point of view. His critical judgments are continually creeping into the proceedings, giving an extremely subjective coloring to this supposedly authoritative work.

The chapters are broken down conveniently into yearly segments. This allows the casual reader the opportunity to jump around independently from year to year, and perhaps that's the best way to absorb the book. But it also leads to a certain sameness of approach and leaves one missing the overview so important in explaining a phenomenon like the Newport Festival.

The most valuable information in the book is contained in the last 30 pages. Goldblatt has done jazz fans a genuine service by providing a discography of Newport recordings, followed by a minutely detailed listing of performers and programs at every Newport Festival, from 1954 to the present.

These 30 pages plus the candid photos, will be the items most often returned to by the Newport aficionado who adds this book to his jazz library.

EDKELLEHER

BOOK REVIEW

Hoosier Profiles Indiana's Jazz Era

"The Jazz State Of Indiana" by Duncan P. Schiedt, 265 pages, published by the author, $9.95 paperback only.

LOS ANGELES—Many excellent musicians emanated from the Hoosier state. Hoagy Carmichael, Claude Thornhill, Big Sid Catlett, Sidney and Wilbur DeParis, Pete Davis, Eddie Condon, Danny Polo and Perry Botkin among them.

Indianan Schiedt spent 20 years assembling material on the state's popular musicians and the music they created—with emphasis on jazz and this superbly illustrated tome is the result.

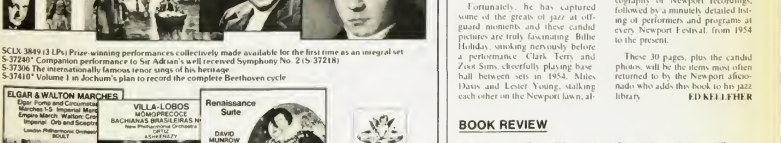
The text is authoritative, yet witty and is pleasantly literate. The narrative starts at the turn of the century and attains a climax in the 1930s and '40s, when the big bands reigned supreme in Hoosierland as well as in every other state of the union.

Carmichael emerges as the most engaging and productive character in Schiedt's story, not only for his composing skills but as a catalyst in the big band scene. And few of us in the trade are aware that Claude Thornhill pumped a calliope on a riverboat while still a child. There were, of course, hundreds of others active in music, many of them making records for the once-famed Gennett label operated by the Starr Piano Co. in Richmond.

The author sets up a lot of fond memories for the older generation and his efforts open the door for similar books covering other musicals fruitful states.

DAVE DEXTER JR.

12 NEW ANGELS



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A SUPER DOZEN FOR JANUARY '78

Major Growth For MIDEM Seen By Chevry

● *Continued from page 1*

the industry. He expects department stores, those with important music and record divisions to show increased interest. There is already interest being shown by the supermarket chains.

He accepts that as yet, the round stores take only a passing mild interest in MIDEM, with relatively few taking time out to visit Cannes. But I have complete faith that the day will come when the High St dealers will come to MIDEM to see for themselves what is going on and to meet all the people with whom they do business.

"We started with publishers and record companies." Chevry says. "The independent producers did not have to be persuaded to come to MIDEM. They are interested from the outset and wanted to be a part of the event. And it did not take long for the international market to show enthusiasm. Today 50 countries are taking part. One das the developing countries, perhaps not now in a position to take part, will come to the South of France.

"Artists, composers and lyricists are now interested in MIDEM. Tomorrow, the doors will be open for the entire video software range. We expect the producers of pop video films to take an interest, not just those employed by the important companies but also the independents."

Chevry refuses to accept that there is any limit to the eventual development of MIDEM. He is convinced it will grow in size and importance year by year.

He says: "I was told, when I started MIDEM some 12 years ago, that it would not work. Today they tell me that if MIDEM did not exist it would have to be invented. Take this year. One month before the opening, we had considerably improved on last year's figures.

"The world of music itself widens year by year. MIDEM is not open to the public, so any form of music-making which is professional has its place. In particular, I'm talking about the gradual growth of electronic instruments into moving into the commercial field.

"We can talk about the economic ups and downs of what is essentially a kaleidoscopic world but there is always one word I can give by way of reply. And that is 'leisure'.

"Probably there are more economic crises ahead but experience has taught this industry that when the wind blows that hard the public takes shelter in leisure activities. Music represents leisure and leisure is a form of escape.

"Proof that MIDEM so strongly represents all developments within the industry. Chevry insists that the only way to keep up standards of ever-growing achievements is by hard and careful planning. While the 1978 MIDEM is underway, he has plans for 1979 and 1980 already on the drawing board.

"Visitors to MIDEM notice structural changes and modifications within the exhibition space. Those planned for 1979 are just the blueprint stage. But 1980 will be a landmark year for the program for building a new Palais des Festivals on the site of the Municipal Casino is already complete. The program was planned by a body of experts of which one was inevitably Bernard Chevry.

"The new palais will be tailored to meet all demands of the many luncheons and exhibitions staged in Cannes but specially so for MIDEM.

"Chevry is sure the new building will permit a far "richer" MIDEM than at present. There will be three vast space levels of stand sites, and means of communication will be more simple and more direct. For Chevry, detailed plans for 1980 MIDEM are already in the think tank.

But he admits he does not know how long even the new building will meet the increasing demands made by MIDEM participants. "If I have to put a time on it then I would say it will suffice for 15 years but that is only a guess.

In 1980, galas at MIDEM will be planned to fill the building. It will have a 2,700-seat auditorium which can readily be transformed into five separate units. That is four small halls seating between 200 and 700 leaving a large main hall with around 1,000 seats available.

In this way it will be much easier to hold different-style galas, the grand affairs on the main hall and the more specialist presentations in the smaller rooms.

The great key to MIDEM, Chevry emphasizes "is that it is one great industry get together. People ask why should be MIDEM and why it should be Cannes but the answer in all modesty is that there can be only one real get together for the industry in a year.

"There are other fairs and exhibitions, but world trade does not need a string of fairs. People want just one where they know they will meet everyone they want to meet, all at the same time. It really can happen only once a year.

"Other shows may be admirable but they can't fulfill this once-a-year need. And Cannes is an ideal location. The film people found that out. There are dozens of film festivals, but there is only one Cannes Festival where everyone involved can get together."

Bernard Chevry, just right of center, surrounded by his administrative staff at last year's MIDEM.

Cannes Meet To Echo Impact Of German Music On World Scene

By WOLFGANG SPAHR

HAMBURG. This year's MIDEM takes on a special significance for the West German music industry because of the international success recently of so much of its product. Artists such as Donna Summer, Silver Convention, Lake, Baccara and Boney M have taken German studio sounds into the world charts and there are growing sales in the US for acts ranging from German rock bands to James Last and the Lindner Choir.

German industry leaders look for many new and important deals. There is a whole atmosphere of confidence among them.

Wolf Brummel, general manager of Magazine Music in Hamburg says: "In MIDEM we'll find the real truth about the depth of German penetration and reputation in the world scene. We have to show people that we're not creating a modeds sensation but that we are essentially the new generation creating international musical trends and taste.

Most German companies will be at MIDEM, some for the whole event others there for just a few days offering information and news. Firms like Polydor, RCA, EMI and so on are having general meetings with international affiliate companies.

Rainer Schmidt-Walk international product chief of Deutsche Grammophon Gesellschaft, says: "My summing up is that it is not so important to create deals in Cannes. What is more important is to indulge in a little brainstorming among people from other shores. Telephone acquaintances become face-to-face contacts. I don't make big decisions at MIDEM, but I do take back many demo tapes to talk over with my team in Hamburg".

And Volker Spielberg of April Music, says: "German publishers will be loaded with local copyrights. We think our foreign partners will be astonished at the new and tremendous creativity of German writers.

Gerd Mueller, assistant general manager of Ariola Das and Hunter in Hamburg says: "There is a chorus that deals were not actually negotiated at MIDEM but worked out before or after and that the event is more a kind of propaganda event. But my view is that this has changed. Many international companies have an annual meeting at MIDEM and use it to shape the next year's policy.

"We sign new writers for subpublishing and we push our own product to an international audience. MIDEM is more important now than ever before."

Rolf Budde, of Budde Music in Berlin, another West German industry leader who believes 1978 will be the big year for his country's music because of its surge of international hits. And Udo Bornemann, also of ED & H in Hamburg, adds: "We've never had better chances for German writers and publishers.

MIDEM as a springboard to "English business talks already begun" and to build its market position is the aim of Teldec, according to Heidi Muench. Hans-Georg Baum, of RCA Hamburg, says: "We will be holding our traditional internal international meetings in Cannes. But we're especially proud that German product has hit top international standards and requirements. Our

(*Continued on page 12*)

WEA Acquires U.K. Pressing Plant

LONDON. Industry speculation has been confirmed here with the takeover by WEA of Island Records' West Drayton record pressing plant.

John Frum, WEA managing director, says his company will take over the lease and all plant and machinery. Existing staff will be asked to carry on working for the new owners.

The acquisition of its own manufacturing plant does not affect WEA's contract to manufacture with CBS, which still has 16 months to run. During this period the Island factory will continue to service third party customers, overflow work from WEA, and export requirements from WEA and Island.

But at the same time WEA intends to expand the available manufacturing capacity so that it will meet the company's requirements for 1979.

Frum adds WEA has now reached such a size that it needs its own manufacturing facilities. In April 1977 we opened our distribution and warehousing complex which has reduced costs and expanded our market share. The next logical step was obviously to establish our own manufacturing facilities.

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U.K. Firms Seek To Strengthen Old Alliances & Forge New Ties

By PETER JONES

LONDON The emphasis on MIDEM as a get-together meeting place rather than necessarily a place for actually finalizing new deals is underlined in a Billboard sampling of participants from the U.K. as usual providing one of the biggest contingents

Dick James head of the DJM organization in London and a key figure in the annual International Publishers meeting held during MIDEM, says "We always go with high expectations of holding very good meetings with people we already do business with and of creating new contacts and finding new acquaintances, and I must say we've never yet been disappointed

"In an almost indefinable way MIDEM does have the right kind of contact and effect for our kind of operation

"This year DJM has a bigger stand than ever before, 13 units to be precise, and we're out to make it interesting and dress it well. And we are holding a DJM Day, as we have done on alternative years in Cannes when our international family of licensees meet in the Carlton

"Additionally we plan to have as our special guest Johnny 'Guitar' Watson, who is flying in for MIDEM before recording an album in our new studio in London

"Some people believe MIDEM is more valuable to publishers than to record companies and it may be that for some of the smaller independents it is not really profitable enough, but I believe that DJM is of a size where MIDEM is equally beneficial to both the publishing and the record company sides

Lawrence Myers, of Arcade, London, says "It would maybe seem flip to say that the main point is that you get the best fish soup in the world at Cannes. But it does stress the meeting place aspect the opportunity to exchange news and views with associates. You don't actually finish deals there. But you do set them up

Attending MIDEM in a new role is Robert Kingston for years managing director of Southern Music in London but now in charge of his own entertainment complex. He says "Having set up a company wholly owned by myself and financed by Boosey and Hawkes MIDEM is even more vitally important. We have our own studio our own production company and our own RK Records label distributed by Pye

"We got going in October and have released three singles and one album, having signed our own acts including Tommy Hunt and new wave band the Spitfire Boys. We've picked up some interesting U.S. repertoire too

"It all represents progress but naturally we have many territories to develop as far as representation is concerned both for publishing and recording, so my main aim at MIDEM is to appoint sub-licensees. At the same time we're looking to pick up product for ourselves. I did set some deals at MUSEXPO, but we have areas to settle. Anyway MIDEM is more of an international get together of publishers and record companies."

For Tony Johnson of K-tel in London MIDEM is rather a "flying the flag" operation but he adds "We have always managed to set up a lot of business in Cannes. Don Reedman our repertoire manager will be there meeting up with European staff and developing 1978 plans which, for the time being, have to remain secret."

Steve Gottlieb Chappell International vice-chairman says "There's no argument that MIDEM is a vitally important annual event. Particularly so for publishers, because they can pick up songs there, but we're going in strength on the record side, too. We're holding international meetings of both Intersong and Chappell

"It has become an invaluable meeting place. For instance you have many U.S. attorneys there, and you would not otherwise have the chance to see them all in one place. For record companies I suppose people do go to London but for publishers it is different because many of the smaller writers never do make London."

Michael Freegard, general manager of the Performing Right Society sees MIDEM as an easy way

(Continued on page 122)

Comeback Try Slated For Boy Edgar Band

AMSTERDAM Boy Edgar's Big Band makes a comeback here Jan 30 with a concert at the Amsterdam Carre Theater, its program including "Music Was His Mistress," specially written by Edgar as a tribute to the late Duke Ellington

If the comeback bid is successful the Big Band featuring Edgar's wife Gerrie van der Klei as solo singer will give further concerts in February and March. It will settle as a permanent group, given financial support from the minister of cultural affairs here

Czechs Hear Foreign Acts 1st On Cassette

PRAGUE Sixty minute cassettes by Hank Williams Jr (Polydor) and Grand Funk Railroad (EMI) and 40-minute cassettes by WEA act the Eagles and Elton John (EMI) are scheduled for release in Czechoslovakia on the Supraphon label in 1978. The artists are being introduced to local audiences for the first time

Cassettes, though still sold here in smaller quantities than records are gradually opening a new outlet for foreign recordings

Among other titles to be released in cassette form are recordings by Czech and Hungarian rock groups, Karel Gott, and material from the second album of Paris Grand Prix de la Chanson winner Jiri Korn, and the third album by saxophonist Felix Slovacek

Virgin Out In Britain With EPs & 10-Inch LP Product

LONDON Virgin Records here enters the marketplace with two new lines both controversial. One is a series of 12-inch EPs and the other a revival of the 10-inch LP

The 45 r.p.m. EPs will specialize in reggae, carrying the prefix VOLT retailing at around $2.80 the first featuring Dr. Alimontado on a 7-minute track "Slavery Let I Go."

The 10-inch albums will sell at around $5.60 and the first, "Guillotine" includes eight tracks with 20 minutes playing time, of 1976 one-off Virgin singles, including product by the Table, Roks, Erikson and Penetration

Simon Draper Virgin director, says "We started doing 12-inch singles along with everybody else as a means to get singles into the chart but in the reggae field they seem to be selling reasonably well on a permanent basis. We sold them cheap, but now we are on a more realistic basis

"With the 10-inch albums we saw there was a great all-round loosening of the accepted record formats in 1977 such as the 12-inch single and the 45 r.p.m. album. We seem to have a lot of projects suited to the 20-minute playing time and we'll release them in the 10-inch format."

Mexico's Musart Thriving

• Continued from page 10

higher than disks. In money it comes to around 30% of over all income

In other outlooks for Musart, according to Baptista, "Despite the fact we lost within one year two top international lines MCA and Ariola we are rolling along considerably well with such imported product as AH, Buddah, Vogue, Ramex and Top Hits among 38 licensed companies

Coverage for Musart's publishing rights is reportedly in good hands outside Mexico with Piramide (Spain), Tequendama (Colombia), Maya (Guatemala), Vander Music and Golden Sands (U.S.)

Apart from international involvement both at home and abroad Musart is making good strides with Los Gradudos, Macombo, Gildardo Montoya, Alci Acosta, Cumbo Nutihara and Rossi among others. Chelo who has been around for some years recently started to make huge breakthroughs not only here but in the U.S. A big past seller from Spanish-language international was Fanny Boscan (Top Hits, Venezuela) who sold more than a half million singles via "Carmenza."

The old standbys of Musart are still "consistent good sellers," emphasizes Baptista. Among these are Lucha Villa, Juan Torres, Mike Laurie, Los Felinos, Los Joao and Tony Aquilar

Advances to foreign labels have been tough to come by for Musart, as well as other local companies "but we don't talk about it we just do it" says the administrative topper

One of the best numbers for Musart in the last quarter of 1977 was Mocedades, according to international head Frank Segura. He attributes their success in records and tapes to an extended personal appearance tour throughout the nation and in California promoted by Bob Lemer

Due to a 15% hike in prices, an 84% devaluation and a 20% increase in sales Baptista concludes "We still haven't been doing too badly in comparison with our competition. Musart's gross increase within the past three years has been 60% over-all"

YES INDEED—WEA Germany executives review some of the display and other promotional material used in support of a recent Yes tour, organized by the label together with Mama Concerts and Atlantic Records of London. More than a million units were reported sold in Germany during the drive. Seen are Killy Kumberger, label manager, left, and Klaus Egetmeyer, merchandising director.

Music Business Attorneys To Probe Intl C'right Rules

LONDON Main topic for discussion at the regular MIDEM international meeting of lawyers and other industry leaders this year is "a comparative study of copyright regulations existing in the main countries of the world, with emphasis on practical legal problems arising in show business generally."

Lawyers representing eight different territories will present reports on this subject. The U.S. has three representatives, J.L. Couper, A.W. Schlesinger and M.I. Sukin. Representing the U.K. is R. Abrahams, and other delegates are E. Kakhian (Belgium), H. Gandelman (Brazil), B. Solomon (Canada), D. Gaudel (France), A. Schenz (West Germany), and D. Peeperkorn (Netherlands)

The meeting, Jan 21 at the Majestic Hotel, Cannes, and split into morning and afternoon sessions, will give an opportunity for all MIDEM participants to discuss legal problems with highly specialized lawyers. Chairman of the meeting is Frederic Chartier, from Paris

Each year the lawyers' executive committee picks out topics of practical interest for discussion. MIDEM '77 provided a showcase for 40 specialist lawyers from nine countries, plus 30 professionals from all branches of the entertainment business, to exchange views on the legal aspects of problems related to videograms, and the negotiation of main terms of contracts within the record industry

From The Music Capitals Of The World

LONDON

Robin Taylor general manager of Pye for the past year has resigned and leaves the company after this year's MIDEM no replacement currently planned for the position ... Polydor here signed long term deal with **Spencer Proffer's** Pasha Music for services of **Hollies'** lead singer **Allen Clarke** for the world excluding the U.S. and his first single "I Don't Know When I'm Beat" featuring **Steely Dan** guitarist **Jay Graydon** is out (Jan 20)

Substantial record price increases announced by CBS following recent increases by Polydor and Island ... Unicorn Records has taken over full responsibility for its future sales and distribution to U.K. dealers with all product mastered and manufactured by Phonogram Holland

Peter Cornish appointed managing director of Island Music here and **Billy Lawrie**, previously general manager and one time singing brother of **Lulu** is now a director of the publishing outfit ... New Virgin signing is new Manchester outfit **Magazine** led by former **Buzzcocks** member **Howard DeVoto** ... Songs from the children's Independent TV series "Animal Kwackers" now available on an album on Sidewalk the label owned by producer and publisher **Peter Eden**

RCA here planning intensive promotion and marketing campaign to break Italian artist **Lucio Battisti** in the U.K. the launch coming through a single "To Feel In Love" He has sold six million album units in Italy ... **The Flys** Midland based now signed to EMI with a maxi single debut disk centered on "Love And A Molotov Cocktail"

Ivan Berg Cassettes signed a distribution deal with Precision Tapes and it is the first time the company's 63 dramatized biographies and documentaries have been available nationally through retail outlets ... New sales director of **E. Hannibal and Co.**, one of the U.K.'s biggest printers of cassette inlay cards and record and tape labels, is **Derek Deighton.**

Pye set up exclusive licensing agreement here with Electric and Cube the labels of the Essex Music Group ... Group **Reflections** (EMI) has new singer in **Edwina Lawrie** 18-year-old sister of **Lulu.** ... **Kid Jensen** quizmaster on Radio 1's fourth series of "Quiz Kid" to find the most knowledgeable pop fan in the U.K.

Benny Gallagher and **Graham Lyle** to the local concert circuit in February and March with new band including **Billy Livesey** on keyboards and drummer **Ray Duffy** ... Eagerly awaited return of **Frankie Laine** here at the beginning of March for 17 date tour for **Derek Block** including a London Palladium gig

Dates for the reinstated Gramophone Record Retailers Committee conference set (March 6-8) at the Cumberland Hotel, Marble Arch and it will be tagged Discatex 78 or the Disk and Tape Exhibition and Conference ... New editor of Music Week here is **Rodney Burbeck** formerly press and public relations manager of RCA here who replaces **Brian Mulligan** off on a new publishing venture

Some $15 million worth of record tokens in process of being redeemed here lending weight to a general record sales splurge ... **Eric Clapton** off with his regular band (**George Terry, Carl Radle, Jamie Oldaker, Dick Sims** and **Marcy Levy**) on his most extensive tour since 1968 through U.S. and Canada (ending April 9) with new RSO group **Player** in support

Specialist electronics company AKG now known as AKG Acoustics Ltd but still operating from 182-4 Campden Hill Road London W.8 ... Irish singer comedian **Brenda Grace** now signed to CBS here as solo artist ... Annual Music Therapy charity fund Christmas raffle raised nearly $1,500 this year for the Goldie Leigh Hospital and the annual British Phonographic Industry dinner raised nearly $6,000 for the same fund

(Continued on page 106)

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French Records Go Underground

PARIS—Disco Metro which runs disk shops on subway platforms here is adding more underground retail outlets.

Over the past year or so, the Paris Subway has modified its operational systems. Previously each platform had a station official installed in a cabin. No longer needed, their office space is free for other use.

Disco Metro took up five of the best sites. The Trocadero Invalides and Reaumur-Sebastapol are all first-class areas and Miromesnil and Villiers, though not quite so busy, are important junctions. Two new stations will be included soon.

At present, subway retailing is restricted to pop singles and albums. Though classical records are not on show, they can be ordered specially. The new retail chain is supplied by COGEDEP, a wholesale group which supplies supermarkets.

Dave Berry On Comeback Trail

AMSTERDAM—U.K. singer Dave Berry, very popular in the mid-1960s in Europe with songs like "This Strange Effect" and "Mama," is working on a comeback bid.

He has signed a long-term worldwide contract with Southern Star, the recently formed label of Dutch production company J.R. Productions, owned by local chart artist Jack Jersey.

First release is a maxi-single out through Benelux. Berry is promoting the disk with a series of 10 concerts in Holland.

A second single is scheduled for March and Berry visits Holland in the spring to record an album, to be produced by U.K. producer Bobby Graham.

Southern Star has also signed U.S. soul singer Donna Lynton, who sang for a while with the Ronettes in the 1960s and now lives and works in Holland.

EVENTS ABOUND

Intl Talent Splurge At MIDEM Galas

CANNES—A starry string of gala performances and productions has been arranged for the run of MIDEM this year, starting with a welcome-to-Cannes "Disco" reception at the Casino, Jan. 20, 10 p.m.

On the following evening, in the hall of the Casino, there is an Italian gala, starring Angelo Branduardi and Mauricio Fabrizio, organized by David Zard. On the same evening, kick-off time to be finalized, is the FIDOF gala, staged in the Theatre du Casino.

Claude Carrere is organizing a Blood, Sweat and Tears concert in the Casino hall Jan. 22, 8:30 p.m. and two hours later there is a concert by Lionel Hampton, organized by the Gateway agency at the Theatre du Casino.

A Japanese gala is being staged at the Theatre du Casino Jan. 23, organized by Watanabe of Tokyo, and featuring Kenji Sawada, Nana Kinomi and the Inoui Band. On the evening of Jan. 23 there will also be a presentation of the film "Abba—The Movie" with time and location to be arranged.

A third attraction for Jan. 23 is the Europe No. 1 gala, which is to incorporate the presentation of the network's top awards for 1977. Included in the artist roster: Nicolas Peyrac, Laurent Voulzy, Jean-Michel Jarre, Carlos, France Gall, Jennifer, Patrick Juvet, Michel Delpach, Santa Esmeralda, Jane Manson, Space, La Bande a Basile and U.K. group the Rubettes.

The Russian gala is arranged for Jan. 24 in the Theatre du Casino, and features the VR 75 group and Robert Bardzimashvuli. On the same evening at the Salle Miramar is the European premiere of the RSO production "Saturday Night Fever," with John Travolta.

Also on Jan. 24 is the French Variety Club gala at the Salle des Ambassadeurs, in the Casino. This takes the form of the Michel Legrand Show, with U.S. comedian Jerry Lewis, Paul Kuhn and the SFB Big Band.

Arranged for Jan. 25 in the Theatre du Casino is the German gala, featuring Die Drei, Vince Webber, Vil Harmonika, the Chanter Sisters and the Beatles Revival Band, time to be arranged. Additionally WEA is staging two concerts by George Benson on the same evening.

Abba Film To Be Shown In Cannes

By LEIF SCHULMAN

STOCKHOLM—For the Swedish industry, MIDEM remains a "must," and Stig Anderson, mastermind of the international chart group Abba, is heading up a team of nine, his biggest-yet delegation from Polar Music International.

He says: "We've been invited to put on our own Abba evening, to include a special screening of the production 'Abba—The Movie.' We also understand that we are to receive a special MIDEM trophy from Bernard Chevry."

Swedish "veterans" of the MIDEM get-together include AIR Music, headed up by Sture Borgedahl, and Sonet, which has a delegation from both its record and publishing arms.

Newcomers to MIDEM include the Bohus Studio and Bohus Grammofon AB along with Mariann Records, Sweden's top label in the developing dance band music trend, represented by artist Paul Palliette and producer Lars Carlsson.

From The Music Capitals Of The World

• *Continued from page 104*

Steve Ellis, former lead singer of chart topping band **Love Affair**, signed to Ariola via **David Courtney** and ex-**Shadow Tony Meehan** who have a worldwide production deal with the company. . . . Much national newspaper coverage here for the deeds and misdeeds of the **Sex Pistols** on its debut U.S. tour. **PETER JONES**

MOSCOW

The Zagreb Symphony Orchestra of Radio and TV under **Uros Lajovic**, has completed its Russian tour with performances in Leningrad and Tallin. . . . The Bogustav Martinu Chamber Orchestra from Czechoslovakia played December concerts in Russia.

Folk rock group **Ariel** has released its second album on the Melodiya label. Its repertoire based on original Russian folklore material but interpreted in contemporary style. . . . the Academic Choir Festival Singers Of Canada completed a two week tour here with a Riga concert.

Recent Melodiya jazz releases included an album by the **Collage** vocal ensemble led by **Aarne Vahun**, the group including Estonian singers using original Estonian material for vocal jazz performances. . . . Another Melodiya jazz release is by noted Soviet pianist **Leonid Tchizhik**, with guitarist **Alexei Kuznetsov** and bassist **Alexei Isplatovsky** on a program of George Gershwin songs.

The male chorus of Helsinki University visited Leningrad, Estonia and Latvia recently. . . . **Pedro Ignacio Calderon** (Argentina) and **Lamberto Gordelli** conducted Russian symphony orchestras as guests in several Russian cities. . . . Finnish vocalist **Martti Talvella** (bass) featured in Leningrad operatic productions "Don Carlos" and "Boris Godunov."

A roster of Melodiya pop releases shows product from Spanish singer **Michel**; the Latvian **Modo** group led by pianist songwriter **Raimond Pauls**, and a two album set featuring young talents, winners at the 1977 "Song Thru Life" pop contest run by the Central Television network and including **Roza Rymbayeva, Albert Assadulin**, the rock group **Verasy, Alexander Troitsky, M. Viltsane** and the **Ojay Grinbergs Duo**.

A national jazz festival featuring top national groups scheduled for March in Tbilisi, Georgia. . . . Another upcoming mid March jazz event is a Mid Asian festival in Tashkent. . . . "The Art Of **Fritz Kreisler**" is the title of a rechanneled mono recording recently out on Melodiya.

Melodiya has released Schostakovich's "Sonata For Violin And Piano Op. 134" interpreted by **Gidon Kremer** and **A. Gavrilov**, and **Alfred Shnitke's** recent work "In Memoriam of Dmitri Shostakovich: Preludes for Two Violins" with **Gidon Kremer** playing both main parts.
VADIM YURCHENKOV

OSLO

To link with the 100th anniversary of the discovery of recorded sound, member companies of the Norwegian industry organization IFPI have produced a double album "Seen From the Sound Side," not for sale, but for media folk.

Inger Lise Rypdal, married to guitarist **Terje Rypdal**, won silver disk for sales of "Tider Kommer, Tider Gar." . . . Talent Production producing a series of children's song disks linked with books through Gyldendahl Edition. . . . Success for talent acts **Stein Engebretsen** (chart topping with "Rock 'n' Roll Marionette") and **Stein Ove Berg**.

Sales in excess of [illegible] for **Julie Felix** and "Hola Chocolata." . . . **Jan Holland**, for years resident in Sweden, now a producer for **Arne Bendiksen**, but as a singer has cut an album for the Swedish market. . . . Bendiksen presenting "Brand New Day" by **Blood, Sweat & Tears** here, the group expected in Oslo Jan. 12. . . . Much promotion here for **Uriah Heep's** "Free Me" single with the first release batch sent out in colored bags.

Best sellers for EMI Odeon include new product from **Stevie Wonder, Vera Lynn, Olivia Newton-John, Donovan** and the "20 Golden Greats" package from **Diana Ross and the Supremes**. Special promotion on behalf of U.K. group **Queen**. . . . And for **Patsy Gallant** with "From New York To L.A."

Beatles' album "Love Songs" released here.

Donna Summer selling big with "Once Upon A Time." . . . EMI presenting popular choir **Sandefjord Jentekor**, recent tourists of the U.S., with an album "From Sandefjord To Carnegie Hall."

Jazz product from EMI includes **Cal Tjader's** "Guarabe," **Stanley Turrentine's** "Nightwings" and **Kenny Burrell's** "Ellington Is Forever," along with the **Ellington** Carnegie Hall concert series covering 1943 to 1947.

Abba film shown in Oslo and received strong critical acclaim. . . . **Bing Crosby's** "White Christmas" strong selling festive season single and MCA worked on promoting his "Golden Favorites" and "Best Of Bing" albums. . . . And Crosby's last tv show shown here and in other Scandinavian countries.

From Polydor, a classical package of the Beethoven symphonies featuring eight LPs, by **Karajan** and the **Berlin Philharmonic**. . . . Warner Bros. promotional activity for **Randy Newman's**

(Continued on page 110)

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The deadline for entries is July 15, 1978. You'll need a demo tape, music score and lyrics, bio and photo, and completed application form. If you're going to be at MIDEM, we'll be there too, so stop by, learn about the Festival, and get all the information. Otherwise, be sure to write to us to get everything you need, including the rules and regulations.

Put yourself in the spotlight in November. Your best deserves to shine!

World Popular Song Festival in Tokyo '78

Intl Music Marts Eyed By Italians

See Surge Of Interest Abroad In Domestic Product

By DANIELE CAROLI

MILAN Though Italy is still faced with a very tough economic crisis which certainly affects the music industry, Italian record companies attending this year's MIDEM are showing a new, self-confident approach.

In fact, 1977 resulted in a good year's trading for Italian recording artists and repertoire abroad. A remarkable number of hits registered all over the world, especially in continental Europe and South America, and the feeling is that 1978 promises even more success.

Promotion of local product at MIDEM will be boosted by the realization that there is renewed international interest in music emanating from the "home of melody and bel canto."

Ri-Fi international manager Gianfranco Lmamore says: "This is our 10th time at MIDEM but this year we have not taken stand space. We do not need a display booth filled with useless people. We prefer to move around easily and fast, so we can set up instant informal meetings with our international representatives.

"And we're looking for quick trade results. We are seeking new records and catalogs and new licensees for our domestic product. We feel it will soon be Italy's turn, producing its own pop sound. Obviously the Italian industry faces aggressive international competition but we are not short of good ideas.

"What we do miss in Italy is availability of capital and up-to-date organization. As to foreign product, Ri-Fi is not seeking any specific kind of music, but we are interested in French and Canadian productions in particular. Small labels and independent producers are particularly welcome with us."

Giuseppe Giannini, CGD vice president of international operations, says: "I attend MIDEM today with the same enthusiasm and confidence as I had 11 years ago. MIDEM has consistently grown but CGD, following the split with CBS is just newly born, though with a 25-year experience behind it for all that.

"Last November I went to the U.S. and arranged several new deals there. Others were merely started and will be finalized at MIDEM. I go to Cannes full of confidence, because Italian music is now proving highly successful the whole world over and most of the artists contributing to that, such as Adriano Celentano, Fausto Leali, Umberto Tozzi, Marcella, Gigliola Cinquetti, belong to our roster or used to as in the case of Raffaella Carra.

"Continental Europe and South America have shown keen interest in our talent. Disco music with some space science fiction influences, will still be important on the Italian market in 1978 but there will be a French sound besides the U.S. and German-produced disco music."

According to Luigi Mantovani, Ricordi's international manager, MIDEM is still a vital meeting point in a favorable environment. "In just a few days we can see all our international licensors and will take part in meetings with United Artists, Bronze, Island and Pye. As for domestic repertoire, there will be special promotion for Edoardo Bennato as we feel he is right for international audiences.

"This year MIDEM is followed last by the San Remo Song Festival and we hope this will also help focus attention on Italian music which now really deserves acclaim. Apart from the established artists, not all of whom are right for foreign markets because of the language barrier, there is a wealth of unknown talent in Italy.

"Up to now, Italy has mainly exported songs. Now we have to concentrate on the composers and recording artists themselves and also promote the progressive often highly original, musicians we have."

Mario Rapallo, general manager of Carosello, says his main MIDEM aim is to sell its records. "Artists of ours, like Domenico Modugno, Nicola di Bari, Memo Remigi, Tony Santagata, Astor Piazzolla, Momo Yang and the group Albatross are already established abroad.

"Last December I visited South America and deals started there will be polished off in Cannes. We're also on the lookout for good foreign catalogs, but only if offered on reasonable terms. We've lately had hits in France, Spain, Mexico, Turkey

(Continued on page 116)

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Austrians Seek MIDEM Deals

By MANFRED SCHREIBER

VIENNA As in previous years, the Austrian record companies will not take individual stands at MIDEM but some general managers will attend the event including Dominic Dauphin-Meunier, general manager of Amadeo, Gerhard David (Bellaphon) and Franz J. Wallner (Musica).

Record distribution company Musica will be included in the stands of Decca Telefunken and RCA. Wallner looks to buy masters and sign up new labels.

On the "Musik der Welt" stand will be Thomas Albrecht, general manager, and his assistant Hans Granzer, representing the publishing organization of Wiener Musik produktion and Josef Weinberger.

General manager Gottfried Indra will head an individual stand for the Dennhins publishing company, with video displays of product for which his company has the rights.

Country Acts Slated For Major Rotterdam Concert

By WILLIAM HOOS

AMSTERDAM Several acts signed for the 10th International Festival of Country Music to be held at London's Wembley Empire Pool (March 25-27) are to perform (March 28) at the Ahoy Hall in Rotterdam, Holland.

Performances will be given by Merle Haggard, Don Williams, Ronnie Milsap, Kenny Rogers, Dave and Sugar, Jody Miller, George Hamilton IV, Carl Perkins, Donna Fargo, Skeeter Davis, Barbara Fairchild, Freddie Heart and Joe Ely.

There will be additional performances by Dutch country acts, notably Saskia and Serge. The Rotterdam event will be filmed by Dutch tv company TROS and transmitted later this year, and there will be various radio program spin-offs.

Linked with the event will be a country exhibition, involving most Dutch record companies. It will include country records, country musical instruments and country clothing fashions. London-based Mervyn Conn, promoter of the international festival, says he is investing some $100,000 in the Rotterdam festival and there is additional financial support from local companies Inelco, Ariola and EMI-Bovema.

With Dutch promotion company Mojo helping out, the Rotterdam event is to be heavily promoted in the Dutch media. In March, a few weeks before the festival, Carl Perkins and George Hamilton IV will be here on promotional work.

Assuming the Dutch end of the festival is successful, the event is likely to spread to other European territories, notably West Germany and Belgium, in 1979. It is already being staged for the first time in Oslo, Norway (April 1 and 2). It will also be held in Helsinki and Gothenburg for the second and third times respectively.

Billboard Sets MIDEM Rerun Of 'No. 1' TVer

CANNES Billboard will present a tape of its recent television special the "Billboard No. 1 Awards" show at its booth at MIDEM.

The 90-minute program, telecast over NBC-TV last December, will be shown on a continuous basis over Sony equipment, providing a first viewing for those overseas persons who have not yet had the opportunity to view the program based around the magazine's year-end award compilations.

STOLZ AWARD—Monti Leuftner, managing director of Ariola, Germany and chairman of the Robert Stolz Society, right, presents an award to Marcel Prawy in recognition of efforts on behalf of the composer's works. In the center is the composer's widow, Einzi Stolz.

'LISTEN FOR PLEASURE'

Spoken-Word Tapes Exceed Goals

LONDON Listen For Pleasure, the tape-only spoken word series launched by budget record company Music For Pleasure in October, is already 20% above its original sales target, claims Richard Baldwyn, managing director.

In the first two months a total of 75,000 two-cassette packs were sold, as against the original budgeted figure of 60,000.

The series was the first attempt by a record company here to mass market spoken-word product, and Baldwyn said then that it was the aim to make spoken-word cassettes a legitimate part of the record market.

He says now: "Both dealer and consumer reaction to the series has been tremendous. The main problem has been distribution. As with all our other budget product there has been a slight bottleneck in the system and some orders have been up to four weeks behind."

Among the Listen For Pleasure best-sellers have been David Niven's "The Moon Is A Balloon," "The Hound Of The Baskervilles," "Upstairs Downstairs" and the plays "The Importance Of Being Ernest" and "Hamlet."

A new batch of six cassettes comes in February and Baldwyn now expects a further 18 to 24 titles added to the catalog in the next year.

Baldwyn says: "It is always difficult to get shop space for new product, but the signs are really encouraging and we're getting in a lot of orders from abroad."

EBU Producing 5 Music Programs

COPENHAGEN The European Broadcasting Union is currently producing five music programs to be networked through Swedish, Belgian, Dutch, Finnish, Austrian and Danish tv channels.

First in the series (Jan. 20) features Swedish singer Lill Lindfors, U.K. vocal team Brotherhood of Man, Charles Aznavour, and Danish bass player Niels Henning Orsted Pederson with rhythm section backing pianist Eugen Cicero on classical works.

For Feb. 3, jazz tenorist Stan Getz plays with back-up musicians and also featured is Astrud Gilberto and Gilbert O'Sullivan. The Feb. 17 show includes Swedish singer Silvia Vrethammar who had a big hit with "Y Viva Espana" and flautist Herbie Mann, along with Gerry Mulligan.

Roger Whittaker (March 3) tops the next in the series, with Donna Lynton and the ORF Big Band. And the last session again features Pedersen, with Clark Terry, the Four Tops, Chi Coltrane and Marilyn McCoo and Billy Davis. Each show runs 50 minutes and all are being produced in Saarbruecken.

THE VERY TOP TOP TOP ITALIAN ARTISTS OF '77

Polydor

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LEANO MORELLI

TONY ESPOSITO

LE ORME

ROBERTO VECCHIONI

ANTONELLO VENDITTI

EUGENIO BENNATO

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Polydor Test Will Weigh New Numbering System

LONDON Polydor is to introduce letter instead of number prefixes for selected single album and tape product

This is an attempt to ease criticism of the present all-number system, which Phonogram also uses, aired by retailers ever since the system was introduced with the Phonodisc computer

The trial run began Jan 6 with the release of Sweet's Polydor debut "Love Is Like Oxygen," designated POSP 001 Later the group's album "Level Headed" comes out as POLD 5001, with POLC the letters for cassette configuration

Polydor is to monitor the scheme via its telephone and mobile sales forces, checking with retailers about improvements they think the new system offers The test will run for at least three months

Polydor uses the all-number system for virtually everything it releases, except product from CTI Kudu whose licensing deal with the company stipulates letter prefixes If alpha-numeric numbering is judged acceptable to the trade Polydor will consider its total use

Phonogram is also considering a change but it is likely to be delayed

The company's managing director Ken Maliphant said recently "The original Polydor Phonogram numbering system was devised by people whose objective was to make sure the Phonodisc computer understood it, rather than retailers"

His view is that while the numbering system should be simple in theory where computers are concerned it does not usually work out that way

Metrosound Named Crystal Clear Agent For Direct-To-Disk

LONDON Metrosound Audio Products here has been appointed U K distributors for direct-to-disk titles produced by Crystal Clear Records of San Francisco

Apart from the four records already in limited circulation by Laurindo Almeida, Charlie Byrd Direct Disco and San Francisco Ltd, two new releases are on the way

One is a Peter Nero 45 of "The Wiz" and the other an organ recital by Virgil Fox The latter is the first Crystal Clear record issued at 33 1/3 r p m and also the first to be produced on location away from the studios

Metrosound intends pushing the records through hi fi outlets and specialist record shops and will promote the series in the U K through audio magazines and with point-of-sale displays

THE MIDEM STORY

A 12-Year Intl Saga

The Marche Internationale du Disque et de l'Edition Musicale has changed substantially in format and size over the past 12 years

When MIDEM began in 1967, the whole emphasis was upon areas of music publishing What started out as an annual convention of publishing houses, a marketplace for the selling of songs and making local territory deals for catalog material has now become the world's most comprehensive music industry meeting

At first MIDEM was attended by only 900 participants and there were 179 exhibition stands

By 1977 the number of participants had risen to 4,673 with 564 stands and representation of 47 different countries by 1,054 companies and organizations

For this, the 12th MIDEM the total floor space has been increased by a further 11% The number of participants has passed well beyond the 5,000 mark and there are now 52 countries represented by 1,150 companies

More significant even than mere statistics is the actual nature of the expansion which has taken place Today almost every aspect of the international music business features strongly at MIDEM

While music publishers continue to treat MIDEM with respect in terms of being a "specialist trade fair" the occasion is of equal trading importance to hardware and software manufacturers and those involved in providing the industry with the many supporting services it needs both directly and indirectly

These range from the organizers of international song festivals to the providers of cassette duplication facilities

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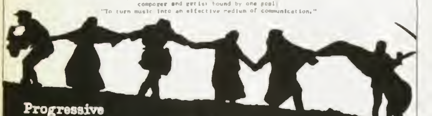

Progressive music

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"Arbeit macht frei"
(Cramps CRSLP5101)
"Caution Radiation Area"
(Cramps CRSLP5102)
"Crac!"
(Cramps CRSLP5103)
"Are(A)zione"
(Cramps CRSLP5104)
"Maledetti"
(Cramps CRSLP5105)
"Anto/logicamente"
(Cramps CRSLP5108)

Eugenio Finardi
"Non gettate alcun oggetto dai finestrini"
(Cramps CRSLP5151)
"Sugo"
(Cramps CRSLP5155)
"Diesel"
(Cramps CRSLP5153)
"Affetto"
(Cramps CRSLP5154)

Arti & Mestieri
"Tilt"
(Cramps CRSLP5501)
"Giro di valzer per domani"
(Cramps CRSLP5502)

Venegoni & Co.
"Rumore rosso"
(Cramps CRSLP5503)

Electric Frankenstein
"Electric Frankenstein"
(Cramps CRSLP2001)

Canzoniere del Lazio
"Miradas"
(Cramps CRSLP5351)

Alberto Camerini
"Cenerentola e il pane quotidiano"
(Cramps CRSLP5301)
"Gelato metropolitano"
(Cramps CRSLP5302)

Claudio Rocchi
"A fuoco"
(Cramps CRSLP5451)

Pino Masi
"Alla ricerca della Madre mediterranea"
(Cramps CRSLP5401)

Antonietta Laterza
Nadia Gabi
"Alle sorelle ritrovate"
(Cramps CRSLP5201)

collana Nova Musicha

n.1 John Cage
"John Cage"
(Cramps CRSLP6101)
n.2 Juan Hidalgo
"Tamaran"
(Cramps CRSLP6102)
n.3 Robert Ashley
"In Sara, Mencken, Christ and Beethoven there were men and women"
(Cramps CRSLP6103)
n.4 Walter Marchetti
"La caccia"
(Cramps CRSLP6104)
n.5 Paolo Castaldi
"Finale"
(Cramps CRSLP6105)
n.6 Cornelius Cardew
"Four principles on Ireland and other pieces"
(Cramps CRSLP6106)
n.7 Costin Miereanu
"Luna cinese"
(Cramps CRSLP6107)
n.8 Martin Davorin Jagodic
"Tempo furioso"
(Cramps CRSLP6108)
n.9 Nuova Consonanza
"Musica su schemi"
(Cramps CRSLP6109)
n.10 Miguel Angel Coria
"En rouge et noir"
(Cramps CRSLP6110)
n.11 Alvin Lucier
"Bird and person dyning"
(Cramps CRSLP6111)
n.13 Juan Hidalgo
"Rrose selavy"
(Cramps CRSLP6113)
n.14 Pete Hotik
"First record"
(Cramps CRSLP6114)
n.15 Walter Marchetti
"In terram utopicam"
(Cramps CRSLP6115)
n.16 David Tudor
"Microphone"
(CRSLP6116)
n.17 John Cage
"Cheap imitation"
(Cramps CRSLP6117)
n.18 Demetrio Vaggione
"La maquina de cantar"
(Cramps CRSLP6118)

collana DIVerso

n.1 Area Anelek
"Txalaparta 75 Iraila"
(Cramps CRSLP6201)
n.2 Derk Bepley
"Improvisation"
(Cramps CRSLP6205)
n.3 Fernando Grillo
"Fluvine"
(Cramps CRSLP6203)
n.4 Jesus Villa Rojo
"Clarinettissimo"
(Cramps CRSLP6204)
n.5 Demetrio Stratos
"Metrodora"
(Cramps CRSLP6205)
n.6 Steve Lacy
"Straws"
(Cramps CRSLP6206)
n.7 Patrizio Fariselli
"Antropofagia"
(Cramps CRSLP6207)
n.8 Paolo Tofani
"Indicazioni"
(Cramps CRSLP6208)

collana Futura

n.1 Il Futurismo Italiano
F.T. Marinetti, F. Cangiullo, G. Balla, F. Depero, Fasfa.
(Cramps CRSLP6301)
n.2 Zaumismo e futurismo russo
V. Majakovskij, V. Chlebnikov, V. Kamenskij, A. Krucenych, Il'ja Zdanevic, P. Albert-Birot, A. Fetronio.
(Cramps CRSLP6302)
n.3 Dadaismo
C. Morgenstern, P. Scheerbart, H. Ball, T. Tzara, Janco, Huelsenbeck, K. Schwitters, R. Hausmann
(Cramps CRSLP6303)
n.4 L'urlo
Antonin Artaud, F. Dufrene, H. Chopin
(Cramps CRSLP6304)
n.5 I Contemporanei
B. Heidsieck, F. Mon, G. Rum, B. Einhorn, L. Novak, C. Claus
(Cramps CRSLP6305)
n.6 I contemporanei
B. Gysin, P. de Vree, B. Cobbing, M. Lemaître, J. Isou, Altagor, P. Vaccinelli, A. Spatola
(Cramps CRSLP6306)
n.7 I contemporanei
D. Stratos, A.L. Totino, Il gruppo "concento prosodico"
(Cramps CRSLP6307)

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From The Music Capitals Of The World

• *Continued from page 108*

"Little Criminals" Polydor chart hits include "Arrivederci Marie" with **Katho,** and **Benny Borg's** "Vaar Sommermelodi" Pablo out with new "jazz giants" series featuring **Art Tatum, Benny Carter, Roy Eldridge, Red Callander** and **Buddy de Franco**

Kirsti Sparboe, talented Norwegian commercial singer out with "Serenade" a new album with the **Monn Iversen** orchestra "Black Violin" an interesting **Stuff Smith** presentation on MPS which also provides **Joe Pass** with "Intercontinental" **Baden Powell** on "Canto on Guitar" and **Singers Unlimited** with "Four Of Us"

ECM Polygram now distributing Watt product in Norway and first releases are **Michael Mantler's** "Silence" and **Carla Bley's** "Dinner Music" **Baccara** success here for Disco at diamond and platinum level and the company has a representative collection of Norwegian folk music of some 50 albums through RCA catalog

Disco releasing **Noregs Punklag,** four strong band into local punk rock And the company is promotiong 18 **Elvis Presley** movie albums

Ray Conniff still a big seller on CBS From CBS "The Peacocks" with **Stan Getz** and visiting artists such as **Jimmy Rowles, Elvin Jones, Buster Williams, Jon Hendricks** and Getz daughter **Beverly,** the record produced by Getz a couple of years back

Graham Parker very popular here since his visit to the Club 7 some months back and he now has three Phonogram albums out here Nostalgic material from Phonogram's Focus series includes **Vera Lynn** and **Charlie Kunz,** the old time pianist "Jazz In The Church" album features **Arne Domnerud, Bengt Hallberg, Rune Gustafsson, Georg Riedel** and **Gustal Sjokvist,** Swedish musicians very popular here

RANDI HULTIN

PARIS

Despite the decision of Pathe Marconi Barclay, CBS and Phonogram to withdrew support the national chart from SNEPA the French industry organization has since been published though it cannot be regarded as representative With Barclay omitted it does not even record the remarkable sales of **Jacques Brel's** recent album

For the first time an international competition of song has been held in Paris, organized by **Maria Braneze** singer and professor at the Conservatoire of Music It is aimed at boosting French songs and new singers and writers and it is planned to be held every other year

Jean Michel Jarre awarded seven gold disks for sales of "Oxygen" on French tv program "Musique and Music" "Top Music" is a new monthly magazine here devoted to the disco scene Carrere has acquired "Hit" a fan magazine and it will be used mostly for promoting the company's recording acts

Charles Aznavour's $2 million line for alleged tax frauds shocked the French music industry and the severity of the sentence contributed to his vow that he would quit France for good though he is expected to visit soon for an Olympia show **Johnny Mathis** to give 16 shows in 14 days at the Olympia March April a season believed to be the longest ever for a U S artist in France

Aretha Franklin disappointed here at a show at the Palais des Sports after an absence of 10 years Though the hall is not ideal for this kind of soul concert critics and audience felt she paid more attention to the television cameras than to the paying audience

HENRY KAHN

AMSTERDAM

Twenty one Dutch pop critics have named "My Aim Is True" by U K new wave singer guitarist **Elvis Costello** as best album of 1977 the poll results in full being published in leading music magazine Oor **Pasadena Roof Orchestra** performed in Rotterdam to promote Dutch travel organization Economic Travel Service

U S company of **Morton D Waz** setting up big promotion campaign for Dutch group the **Classics** Export Prize 77 has gone from Dutch Conamus Foundation to group **Champagne** which sold more than 1 5 million singles last year After a period of heavy speculation **Andre van Duin** Holland's most popular comedy singer has renewed his contract with record company CNR

Twin brothers **Rene** and **Willy van de Kerkhof** of Dutch soccer team PSV cut a single "Laat Me As Het Effe Kan" and first copy was presented to **Bobby Farrell** of German based disco group **Boney M** IR Productions, owned by Dutch singer **Jack Jersey** signed new country rock group **Exodus** the debut single to be produced by **Graham Dee** who produces U K punk group the **Stranglers.**

The internationally known Amsterdam youth center Paradiso now a notorious punk rock

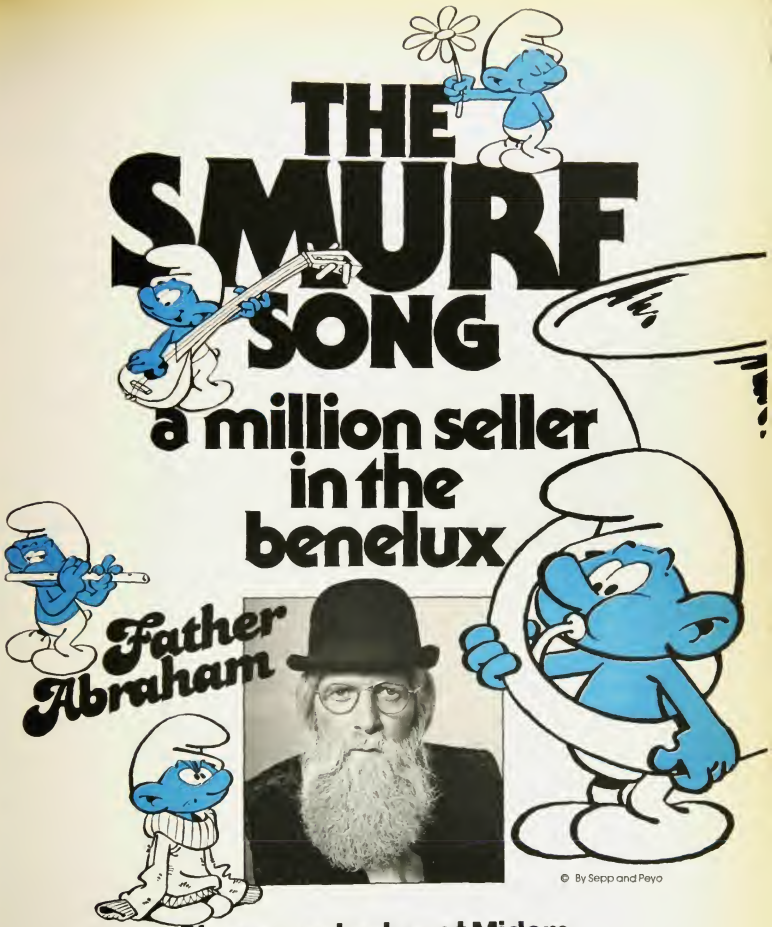
(Continued on page 122)

CBS Leaves Swiss Record Organization

ZURICH CBS Switzerland is no longer affiliated with the national record industry organization VSSL

Norman Block, an American citizen and recently appointed head of the company, says he is still willing to cooperate with VSSL but basically needs more general freedom to act on the marketing side

But he stresses he is not planning to cut prices or hand out special deals to retailers In fact, CBS and VSSL will exchange figures and statistics in the future CBS is now the only major company not represented within VSSL.



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Polish Industry Grooms To Improve Image At MIDEM

By ROMAN WASCHKO

WARSAW—The Polish record industry represented at MIDEM from the second year of the event has made careful preparations for this year's assembly. The authorities decided that previous activities (4 times) were not satisfactory so the industry has learned from past mistakes and now offers a new image.

Much hard work has gone to make the Polish Radio and Television stand interesting. The organization's team is headed by Zbigniew Loszyk, general director and a "veteran" of two previous MIDEM.

Representatives of a range of companies such as Wifim, Artel, Poltel and the Concert Bureau will be at Cannes, all belonging to Polish Radio and TV. Artel, which specializes in highest quality advertising films, looks to set up deals to produce films for foreign companies. Poltel also produces films of all kinds for Polish and foreign organizations and hopes to widen its area of activity.

Polish Radio and TV organizes the international song festivals in Sopot, the first taking place in 1977, and representatives of the festival organizing committee will also be at MIDEM.

ZAIKS, the Polish copyright society, headed by director Wladyslaw Jakubowski, will be in the Palais des Festivals to offer Polish songs and compositions of all kinds. The agency has a success story at MIDEM. In 1974, it sold 70 copyrights during MIDEM but by 1977 the figure had grown to more than 500. This year ZAIKS brings more than 100 songs to offer to foreign publishers and it aims to buy many foreign copyrights.

Also from the Polish industry, the artist agency Pagart and PWM Editions will seek to import and export records and tapes.

Sire Seeks European Subpublishing Deals

NEW YORK—Subpublishing deals for new wave product released here by Sire Records will be solicited by label president Seymour Stein during a two-week visit to Europe beginning Thursday (19).

After six days at MIDEM Stein and his colleagues will make stopovers in Paris, Amsterdam, Baarn, Hamburg, London and Milan. Artist tour arrangements will also be made. With Stein are Sire international manager Ellen Zucker, and artist development chief Ken Kushnick.

MART SHARE TOPS 18%

Classical Sales Tempo In Italy Is 'Accelerando'

By DANIELE CAROLI

MILAN—Most record company executives and experts here are convinced the classical music market in Italy will expand further in 1978.

The trend started around 1974, and since then classical sales have steadily grown to an extent that several companies have in recent years struck out energetically in this field. Those which already had strong catalogs expanded them, using powerful promotional campaigns as backup.

Unofficial data concerning 1976 show classical music record sales here represented then some 18% of the national record market and it is certain the figure increased through 1977.

A survey published by Milan trade magazine Musica e Dischi states the record industry income from classical sales in 1977 was equal to four times the amount registered in 1970. That, even allowing for round price increases over the past seven years, adds up to a spectacular growth rate.

According to observers, such growth is due to wide interest from Italian young adults, to the boom in sales of hi fi home equipment over the past three years and to the appearance on the market of a number of mid-price and budget classical lines.

It is stressed that classical music buyers go for records while in the prerecorded (mainly cassette) field in Italy classical music has a mere 8% of the market.

While the traditional Italian interest in opera and symphony music is still alive, there is growing attention given to chamber music, to contemporary composers and the sounds of the Middle Ages, the Renaissance and Baroque styles.

Phonogram is the leading Italian company in the classical field, claiming a 60% share of the market. Alain Trossat, managing director, is confident classical sales will be boosted further. Franco Cabrini, Phonogram assistant marketing manager, says that in 1977 classical music sales in Italy came to an estimated figure of 4 million units of records, while cassettes did not top the half-million figure.

Cabrini says that such sales are divided among a high number of new releases from the Italian industry, in which more than 500 new titles come out annually.

Guido Rignano, Records managing director, also convinced sales will expand fast this year, says his company recently started its own "I Classici" line featuring top Italian performers, and Records has a number of important historical albums included on its mid-price line Onyzonte.

Editoriale Sciascia, Italy's top record company in the folk and ethnic music field, has increased output on the Ars Nova label, which is entirely devoted to classical music. Lately several classical titles have been included in the Quadrifoglio budget line.

Armando Sciascia, president, feels the classical buildup is due to greater exposure on national radio and television, such as RAI's Rete 3 radio channel, which has recently increased its audience share.

J.R. Inks Dutch Band

AMSTERDAM—Dutch company J.R. Productions, owned by chart singer Jack Jeroen, has signed the Freddy's Golden Orchestra. The band was formed 10 years ago, has 10 musicians and is based in Enschede, a city in the east of Holland near the German border.

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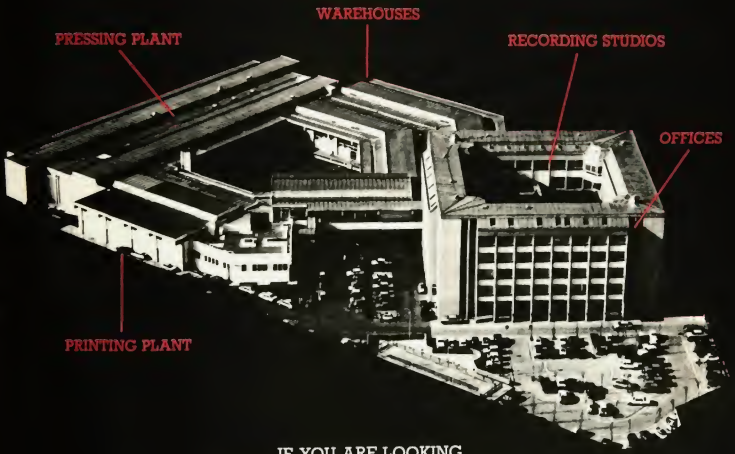

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U.S. Firms Bound For MIDEM Rise By 15%

By IS HOROWITZ

NEW YORK—More than 200 US companies will attend MIDEM this year, up about 15% from 1977 and bringing to the international event a still wider representation of the diverse Stateside music scene.

Among attendees are a significant number of first-time companies, says John Nathan, MIDEM Agent in the US. Past registrant falloff is only about 5%, he says.

Nathan notes an increase in the number of tape duplicator firms and purveyors of audio hardware. Also increasing are the number of recording studios sending delegates to Cannes, as well as "fringe" companies supplying the music industry with assorted accessories and marketing aids.

With publishers remaining a traditional base of the US contingent, much in the way of new subpublishing deals may be anticipated at the international conclave. Record properties, too, will find new backers and licensees as independent producers rub elbows with manufacturers, always heavily represented.

But substantial business is also expected to be accomplished by television direct-mail packagers, one-stops, sound-alike producers, cutout and front-line importers and exporters, again accounting for a significant share of total US representation at the event.

Licensing organizations, both for performance and mechanical royalties, will take the opportunity to confer with sister organizations, and MIDEM this year is expected to be the scene of the formal launch of the new International Federation of Popular Music Publishers (Billboard, Dec. 17, 1977).

Meteors Is Formed

AMSTERDAM—Guitarist Ferdinand Bakker and drummer Job Tarenskeen, both formerly with the Dutch pop band Aliquin, which broke up a few months ago, have formed a new group, the Meteors.

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U.K. Honors EMI's Wood

LONDON—Leonard G. Wood, EMI Group Director music and a member of the EMI main board, was awarded a CBE (Companion of the British Empire) in the U.K. New Year's Honors List. It was given for his long service to the British record industry.

Leonard G. Wood.

He is chairman of EMI Records Ltd., chairman of EMI Music Publishing and chairman of Rosetti (EMI) Ltd., as well as being a director of Phonographic Performance Ltd. and chairman of Record Merchandisers Ltd.

Wood is also chairman of British Phonographic Industry, a governor of the British Institute of Recorded Sound and recently ended a three-year term as president of IFPI.

Phonogram College Drive To Be Expanded In U.K.

LONDON—Phonogram U.K. is to expand its program to promote disk sales through college campuses.

The idea was launched last September, through the cooperation of 12 university and polytechnic social secretaries who pledged to work closely with the company on five college-orientated acts—Clover, City Boy, Boomtown Rats, Graham Parker and the Rumour and Thin Lizzy.

These acts were given wide exposure in college discos, radio stations, newspapers and record stores. Phonogram provided the campuses with review copies of the albums, plus promotional aides, and students received an exclusive discount of some $1.30 on promoted product.

The list of colleges taking part has now doubled and includes 30 universities nationwide. Phonogram sees the scheme as helping sales but also forging a close relationship with colleges so as to gain more and more information from the student world, which in turn helps national talent-spotting.

Albums soon to be promoted are by Bethnal, East Coast and Dusty Springfield.

Tonpress Production Link With Supraphon Tightens

PRAGUE—Production links between Austrian company Supraphon and new Polish record company Tonpress, which started in 1977, are developing fast.

In 1977, Tonpress brought out 16 titles, selected from the biggest Czech pop hits and sung by the original artists, in single form. They sold some 20,000 each.

This year the number of titles should increase to 24, in addition to 12 phono-cards, one for each month. The latter configuration is very popular in Poland.

As the production capacity of Tonpress, using new Western-made presses, will increase some 800%, sales should rise considerably, because previously lack of production capacity, rather than actual demand, has held trading back.

The developments are followed closely by ZAIKS, the Polish copyright society, which last year started buying up subpublishing rights to Czech titles, something which rarely happened before. As there are similarities between the Czech and Polish languages, it is possible for Tonpress to release original Supraphon recordings sung in Czech

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Dutch Firms Prime Promotional Guns For Major MIDEM Attack

By WILLEM HOOS

AMSTERDAM—All the main Dutch companies are represented again this year at MIDEM, the biggest, such as EMI Phonogram, Polydor, Ariola and WEA, set within the framework of international mother companies. Others have individual stands or are represented through CONAMUS, the organization which promotes Dutch product.

The CONAMUS stand will be sizable, also representing Basart, CNR and Johnny Hoes, and publishing firms Intersong, Nada/New Dayglow, Home Music and Universal Song. Also represented on this stand: Dutch copyright societies BUMA and STEMRA.

A CONAMUS executive says: "We feel this year's MIDEM will prove again that Holland has become a strong music exporting country. An analysis during MIDEM two years ago showed that we are third behind the U.S. and U.K. in the export league table."

As in previous years CONAMUS is presenting a double album of Dutch music in Cannes. Called "Music From Holland, With Love, Volume 8," it features material from 17 acts: the Classics, Match, Jack Jersey, Lucifer, Mandy, Gruppo Sportivo, Oscar Harris, Maggie McNeal, BZN, Airbubble, Conny Vandenbos, the Dizzy Man's Band, Saskia and Serge, Rick van der Linden, Mock Turtle, Kayak and Champagne.

The last-named group has won the CONAMUS export prize for 1977 for selling more than 1.5 million units outside Holland during the year, the presentation being made at an early-January party in Amsterdam.

Champagne is also featured on a special double album "What's Happening With Ariola International," also for distribution at MIDEM. It also features three other Ariola-Holland acts, singer Shirley, jazz-rock group Spin and blues-rock band Livin' Blues.

Also at MIDEM, Rod Buckle, managing director of Sonet U.K., will present a silver disk to Dutch singer-producer Eddy Owens who, as Danny Mirror, had a top 10 U.K. hit with "I Remember Elvis Presley," a tribute single to the singer which sold more than 300,000 copies in Britain.

Dutch company Dureco is using MIDEM to pump a lot of promotion into the "Smurf" craze. Singer Pierre Kartner, better known as Father Abraham because he works disguised as an old man, had a huge Dutch hit with a single dedicated to the Smurf cartoon character. It topped the chart for seven weeks, sold more than 200,000 copies in Belgium as well as 300,000 in Holland, and the Smurf album by Kartner hit the 200,000 unit mark inside a month.

Kartner has since recorded covers of the hit in both German and French and coming up are versions in English, Spanish and Italian. There is even a Surinam version under the title "Smoerfoe."

So, in Cannes, people disguised as Smurfs will be strolling round the Dureco stand in the Palais des Festivals. Videotapes of a Dutch "Smurf" television special will be shown.

Dutch record company Munich Records will represent the U.K.

(Continued on page 129)

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'Ma Baker' Top Dutch Single In '77 Chart Tally

AMSTERDAM—"Ma Baker," by German-based disco group Boney M, was the biggest-selling single in Holland in 1977. It topped the charts here for six weeks and sold more than 250,000 units.

Second in the big-seller list was for "'t Smurfenlied," by local artist Vader Abraham, a novelty single based on the cartoon character "Smurf," and this also sold more than a quarter of a million.

Next in the list were "Give A Little Bit," by U.K. group Supertramp, "You're My World," by U.K. vocal team Guys 'n' Dolls, and "Do You Remember," by Dutch rock band Long Tall Ernie and the Shakers.

Top-selling album in Holland, "Hotel California," by the Eagles, a chart-topper for eight weeks and it sold more than 275,000 copies. Next came Fleetwood Mac's "Rumours," a number one for 10 weeks, selling in excess of 165,000 copies.

FIRST OF ITS KIND

Jewish Musical Theater Troupe Formed In Russia

By VADIM YURCHENKOV

MOSCOW—The Chamber Jewish Musical Theater has been set up here under the auspices of RSFSR, the Russian federation ministry of culture. Though it will tour most of the time, the company is officially based at Birobidzhan, the central city of the Jewish Autonomous Region in the far eastern section of Russia.

Selection of actors and musicians to make up the company has been completed and this is the first-ever Jewish musical theater to operate in the U.S.S.R.

Yuri Sherling, 33, appointed chief stage director of the theater and also acting as general manager, is a noted Moscow director who has staged many important productions in theaters here, and is also known for his works in cinema and television.

Sherling, a multi-talented artist, former professional ballet dancer and choreographer, graduated from the Central Music School in Moscow and studied composition at the conservatory here, leaving to become a stage director.

In an exclusive Billboard interview, Sherling said the company will have about 60 artists, including 37 actors, plus 18 musicians who will form various musical groups, including one for rock and roll.

"My creed is that the members of the company should be versatile, capable to tackling acting, singing, dancing and mime," he said. "We're looking to mix in drama, dance, vocals, plus essential elements of folk or rock opera and contemporary music."

The new company starts full production in the spring. Three projects are in the pipeline. One is a musical, based on the original Jewish literary and musical folklore of pre-Revolution Russian Jews then living in the western part of Russia.

Another is an opera "Anne Frank's Diary," currently being written by Leningrad-based composer Romuald Greenblat, with a scenario by Roman Sess and Victor Lui.

The third is a folk-rock opera, tentatively called "Neunyvayushtchie," roughly translated as "Not Dejected," or "Not Losing Heart." The plot for this comes from tales by Sholom Aleichem. Songwriter Ilya Reznik is handling the musical side.

Sherling would also like to stage "Fiddler On The Roof," never before presented in Russia.

GEMA Meeting Set

MUNICH—GEMA, the German copyright association, is having its general meeting here (July 3-5) with a full program of problems facing German composers and publishers.

Italians Eye Intl Markets

• Continued from page 108

and South America, so we know Italy has tremendous prospects for selling its music abroad. Not just songs, but records by established artists and new talent.

"In South America, I'd say Italy is now probably the number one music exporter, though competition from the U.S. is tough. But Italian companies should improve sales and promotion activities. Carosello's Piazzolla, from Argentina, is recorded and produced in Italy and he is well-known around the world, notably in Italy. Our 'Jazz From Italy' line is licensed now to Classic Jazz in the U.S. and is appreciated as much as if it were a locally produced LP series."

While Fonit-Cetra also exudes confidence about increasing sales of domestic product abroad, Graham Johnson, international manager of Ariston, specifies: "We believe most of all in our chart-topping group Matia Bazar. But we have others with international appeal, such as Giovanni Lenati, who records in Munich and has a record out in the U.S. on Salsoul, or Rocky Roberts, or rock group Kim and the Cadillacs. We are now able to produce an original and attractive kind of disco music.

"Furthermore we are arranging negotiations with foreign companies. MIDEM is a very important week. You just have to attend because of the contacts available there. But this year it is more important than ever, because we know what we are offering is vital at world levels. Italian music is improving in quality year by year, a fact accepted overseas, and we can now even promote avant-garde product, such as the second album by pianist-composer Luciano Basso, now ripe for international acceptance.

Bruno Bianchi, Cam's sales manager, recalls his company has been taking stand space at MIDEM since the very first year. "This year we are back at the same stand as ever. But we plan a concentrated effort this time on relationships with the Eastern European countries, having already signed contracts with Russia for film soundtrack product, and with the third world.

"Some negotiations started months ago will be finalized in Cannes. Film soundtracks, incidentally, are our main concern, and we produce them in France, Spain and Italy, and they are consistently growing in commercial importance."

"You never know what to expect, but it is vital to be at MIDEM." So says Elisabel Mintangian, international manager of Durium. "It is the most important event of its type. We're specially interested in foreign productions which we believe suitable for the Italian market.

"But the one real problem with MIDEM is that there are simply too many offers. Sometimes you can get caught up with product of little value, due to the hectic atmosphere and the sheer volume of competition. But I must say you can also be very lucky. Anyway it is always a very pleasant week."

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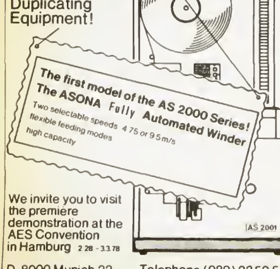

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Electric & Cube Licensed To Pye

LONDON—Electric and Cube, labels of the Essex Music Group in London, are now with Pye Records on a two-year licensing deal. Previously the labels went through Decca. Main active product includes a single and album by Gordon Giltrap.

Decca has a non-exclusive sell-off period for the two labels for six months, from Jan. 1. Pye will make available selected priority items from the labels, such as "Visionary," Giltrap's first album, and the Procol Harum "Whiter Shade Of Pale" single, as soon as possible. Balance of the catalog should be available in March.

Label repertoire for the two outfits includes Quantum Jump, Rupert Hine, John Williams, Marion Montgomery and Richard Rodney Bennett, plus vintage material from Joe Cocker, Procol Harum, T. Rex and Joan Armatrading.

Palman Dureco Boss

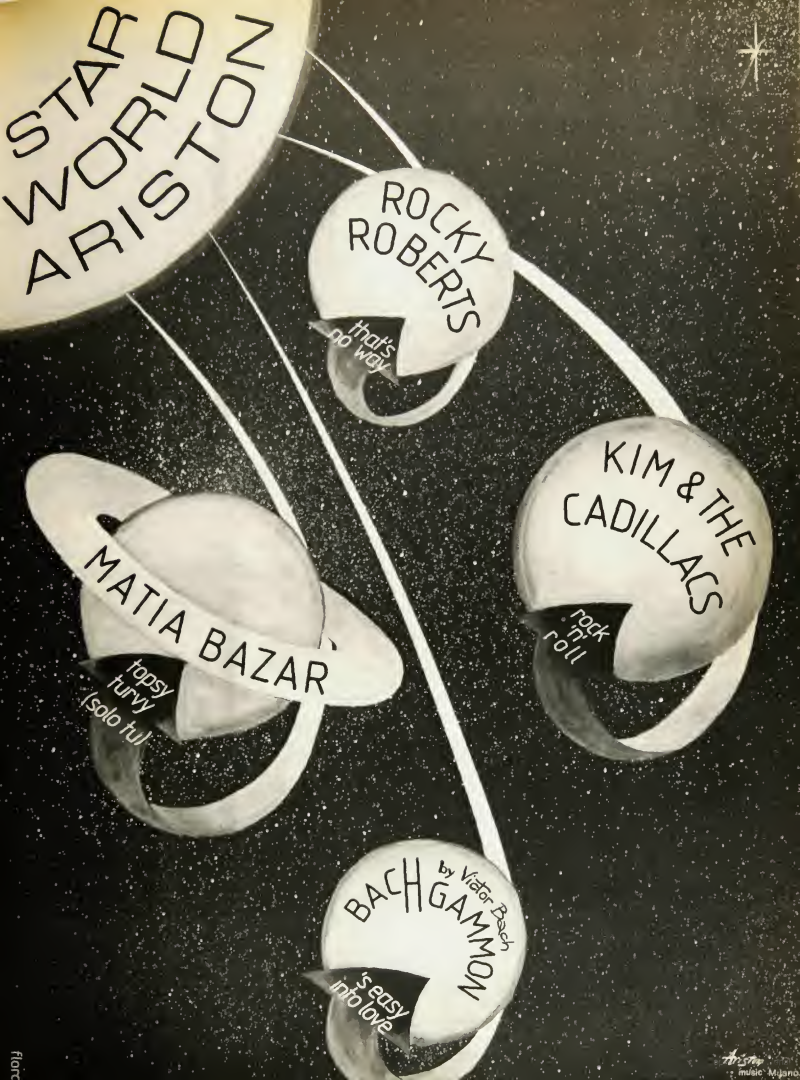
WEESP, HOLLAND—Following the departure of Dureco managing director Robert Aardse to set up his own record company, A.E.E.J. Palmans has been appointed to take over.

Other appointments: studio manager, D. Bakker; adviser, A.M. Esveld; manager, commercial department, J.P. Gouweloos; manager, marketing, A.C.J. van Nijnatten; manager, a&r, M.A.C. de Raaff; manager, factory, H. Ridderikhoff; manager, administration and financial, G.H. Verenhorst.

Cyrano Is Subject Of New Czech Musical

PRAGUE—Marian Varga, organist and leader of the Slovak group Collegium Musicum, has composed a musical based on the life of Cyrano de Bergerac. Co-author is Slovak singer Peter Hammel, musical director of the concert agency Slovkoncert.

First production, at the Musical Theater in Bratislava, will be followed by an album of the songs from the play, due out via Opus in 1978.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JAPANESE LAUNCH — Wolfgang Arming, Deutsche Grammophon deputy managing director, right, welcomes Misa Watanabe and Japanese pop singer Kenji Sawada to Hamburg. Sawada has recorded for DG in English and will spend three months of the year in Germany pushing the product.

Scott Jazz Club Sets Own Label, Pye Distribution

LONDON The Ronnie Scott jazz club, top venue in its field in the U.K. and one of the longest established in Europe, is to launch its own record label and a distribution deal has been fixed with Pye.

First releases will be albums by Carmen McCrae, Sarah Vaughan and Scott's own jazz quintet.

Pete King, Scott's co-director in the record company, says "We've had some remarkable talents at the club and many have been free to record. Now when we feel the artist is right, we can make approaches."

The venture has been planned for some time. The launch through Pye was negotiated with a&r director Peter Prince and his deputy Mike Everett.

Scott opened his first jazz club on Garrard Street in 1959 and moved to its present premises on Frith Street, also in London's Soho, in 1966, where it continues to act as a magnet to top jazz performers from both sides of the Atlantic.

East Berlin Fest Adds Jazz For The First Time

EAST BERLIN- Berliner Festtage, the biggest music festival in the German Democratic Republic, normally dedicated entirely to classical music, this time included four international jazz concerts in the main auditorium of Humboldt University.

The performances included traditional jazz, blues, adaptations of classical themes and avant-garde music. Topping the bill was trombonist/singer Gene "Mighty Flea" Conners, from Birmingham, Ala., in the blues section and Cooper Terry, guitarist/singer and harmonica player from Texas.

Another visitor was Piano Red (William Lee Perryman), 66-year-old representative of the older generation. Also there was singer Eva Svobodova with the Prague-based Classic Jazz Collegium, bassist Aladar Pege from Hungary, Polish drummer Janus Stefanski and sax/flute Hanns Koller, from Austria.

Western jazzmen used to visit East Berlin fairly regularly for jam sessions in the clubs and in the "Jazz In Des Kammer" series of concerts, but this was the first time jazz has been made part of a top-level official music festival here.

Czechs & Slovaks Solicit Export & Licensing Deals

By LUBOMIR DORUZKA

PRAGUE: There will once again be a common stand in the Palais des Festivals, representing both Czech and Slovak companies.

Supraphon's delegation includes Jiri Vinarsky, head of the international relations division, and his deputy, Pavel Sinsla, manager of the license department, and also present is Lubomir Doruzka, Billboard's Czechoslovakia correspondent.

Smola joined Supraphon in 1977 after working for several years as Artia's representative in Cairo and the 1978 MIDEM will give him a chance to meet Supraphon affiliates, though many know him personally through his work with Artia. As usual, Supraphon is concentrating on new license deals, publishing contracts and background music tapes, but new emphasis is being put on possibilities of co-productions and custom recordings in the Supraphon studios.

Following the success of Karel Gott at the Tokyo International Pop Festival, Supraphon expects a surge of new interest in his product which already, along with classical recordings, is a big part of the company catalog.

Artia, the Czech export and import company is represented in Cannes by Jaroslav Svoboda, deputy general director, by records manager Ivo Pauly and by Juraj Koncelikova, deputy director, records. Meetings with overseas partners, rarely seen during the working year, are high on the agenda as is the search for Artia representation in Australia.

Panton's representative is Jana Jirounova, record export manager, making a first visit to MIDEM. Panton, now reliant on outstanding results in Cannes, will be very active this year. It was at previous MIDEMs that the company linked first with present partners Ariola Barcelona, Harmonia Mundi (France), Apon Records (U.S.) and EMI Electrola, Cologne, West Germany.

Opus, from Bratislava, sends its regular MIDEM team: Ivan Stanislav, managing director, Alex Aust, deputy managing director, and Oldrich Horak, export and import manager.

Talks between Opus and Peters International from the U.S. will center on plans to release some 15-20 Opus albums in America each year, the first large-scale representation of Opus catalog there.

Slovart, the Slovak export/import company, is using MIDEM to improve export figures of Opus finished product. For the first time the company will be represented there by Vladimir Micuta, general director, accompanied by Peter Hronenek, record division manager. So far Opus product is exported to the U.S., U.K. and Benelux territories but the hope is that MIDEM will help it to reach other parts of the world.

Demographic Study Limns Cultural Habits In France

By HENRY KAHN

PARIS: The Ministry of Cultural Affairs here has published an analytical survey comparing the purchase of records and books with theater and concert attendances in villages, small towns and big cities.

It shows that in villages only 3% attend classical concerts and only 2% go to jazz or pop concerts. The cinema claims 33%, sport 22% and dances 29%. Also revealed is that 38% buy at least five books a year and 36% listen to records at least once a month.

For towns of under 20,000 population, 5% visit jazz and pop concerts, but 47% listen regularly to records. Classical concerts attract only 7%, but television interests 68%.

Even in towns of 20,000-100,000, only 4% go to pop or jazz concerts, with 48% regularly buying and listening to records. Only 6% go to classical concerts, but 60% buy at least five books a year.

Statistics for towns of more than 100,000 show 54% regularly buy records, 8% go to jazz or pop concerts, 10% go to classical concerts, and both the cinema and television claim a 62% audience.

Paris is treated separately in the survey, which shows 81% buying and listening to disks, 16% attending classical concerts, 18% pop or jazz shows and 77% buying at least five books a year. This section shows 83% preferring the cinema to television.

For the record industry, the figures underline that France is still a long way from a saturation point in disk-buying habits and that there is still plenty of longterm room for expansion in sales.

6 Finn Companies Form Alliance

By KARI HELOPALTIO

HELSINKI: A group of Finnish music companies switched to joint organization on Jan. 1, all linked by the newly formed Finnscandia Musiikki Oy. Involved are Finnleys, Scandia Musiikki, Finndisc, Lazerus Musiikkiteollisuus, Finlandia Musiikkiteollisuus and Levypiste.

The new company takes over a number of key functions, ranging from top management to financing, budgeting, ADP service, wholesale and distribution. Companies in the new concern form separate trading units and have their own governing bodies, in turn looked after by the administrative company.

Chairman of Finnscandia Musiikki's board of directors is Roger Lindberg. Managing director is John-Eric Westoe, who also acts as chairman of the board of sister companies in the concern. Kai Ahlqpaeren is economic director and Leif Lindblund is responsible for company planning.

New appointments have also been made within Finnscandia's sister companies. Hannu Ylitalo, formerly with Musiikki Fazer as director of the electronic department, is named Finnleys's managing director. The company's marketing director is Osmo Ruuskanen, and Kim Kuusi is responsible for domestic production.

Guy Kokljuschkin is the new managing director of Scandia Musiikki and Jaakko Salo fills a similar position in Finndisc.

Thank you Fleetwood Mac. Together we're feeling on top of the world.

Intersong Group of Companies.

WORLD WIDE INTERSONG INTERNATIONAL

Piracy Is Focus Of First Industry-Wide Asian Meet

• Continued from page 1

planning to send delegates, with Stan Gortikov, president of the RIAA, scheduled to attend from the U.S., as well as headquarter IFPI staff from the U.K.

In addition to the pressing piracy question the conference will examine a host of issues relating to the music/record business in the Far East.

D.J. Young, director of IFPI's Asian and South Pacific regional office based in Hong Kong, says an important aim of the conference is to demonstrate the "enormous potential" of the area as a market for international companies, and as a potentially major source of talent worldwide.

It is felt that development of the area is largely dependent on the success of the fight against piracy. Legitimate industry expansion has been held back by the abundance of illicit product easily available in the territories. And manufacturers have been hesitant to commit financial and other resources in view of competition from illegitimate entrepreneurs.

Among areas, particularly hit by the pirate wave are Hong Kong, Malaysia and Taiwan, where the vast majority of all recorded product sold is unauthorized.

IFPI aims are to secure the cooperation of government in achieving more effective antipiracy laws, and a firmer stance on enforcement where such laws already exist.

The first session of the conference the morning of Feb 23 will be devoted to a discussion of the potential in the region, trading practices (both pirate and legitimate), demographics and economic factors.

On the afternoon of the first day, a second session will trace musical trends and the relative strengths of foreign and domestically owned companies.

The extent of piracy and its cost to all facets of the music industry make up the conference agenda of the second day. The attitudes of regional governments will be discussed, as well as ways the industry can help influence piracy levels.

Talent development and the potential of local artists and composers on the world scene has been tagged as the topic for the morning of the conference's last day, Feb. 25.

A final session that afternoon will take up the working relationship between international companies and their Asian counterparts.

Practical elements of the seminar will probe the value of joint ventures, the desirability of establishing local companies, the case for and against guarantees, and the need for a better flow of information among industry segments.

Guest of honor at the closing dinner of the conference will be Carlos Romulo, foreign minister of the Philippines.

U.K. Price War Fueled By Chain

LONDON. The discounting battle in the record retail trade is clearly going to reach new levels of frenzy here with the giant Littlewoods chain throwing in all possible resources in that direction.

Information gained is that from early February all albums in the basic popular big-seller pricing of just under $8 will be sold by Littlewoods at around $1.90 off. And it is believed this is not a temporary offer, or a promotional exercise, but will be settled Littlewoods policy for at least a six-month period.

This price-cutting move marks the start of the multiple's final stage of expansion into record retailing. Record departments were installed into 19 Littlewood stores last year up to August and were so successful that a further 20 were set up between September and November.

Now it is known that in the next three months a further 58 Littlewood centers will open record counters for a total of nearly 100.

SONOPRESSE PROMOTES VIA DISCOS

PARIS. Sonopresse has started a series of "Sonoshows" in French discotheques. Main reason is that radio time here is now so limited that there are enormous difficulties in the projection of new acts and disks by record companies.

The Sonopresse schedule takes in artists who generally fail to get airtime and the shows are held all over France. The company claims that the scheme is proving economically viable.

Another promotion angle here is to stage shows in supermarkets and hypermarkets. These are proving successful both in attracting big crowds and in actual record sales.

Rossi's 'Petit Papa'; 30 Years Of Sales

PARIS. Pathe Marconi has celebrated the 30th anniversary of the release here of Tino Rossi's "Petit Papa Noel" with special promotion and the reissue of several of his albums.

Over three decades, the recording has sold 25 million units. It has provided composer Henry Martinet with a minimum of $15,000 a year in royalties, or a total of around $500,000.

'MAJOR STEP'

Stereo Reaches Kenya

NAIROBI. Domestic record-pressings are now being produced in stereo here with the opening of the first stereo cutting center in Kenya by Phonogram.

The move is described by J. R. Kinzl, managing director of E.A. Records/Phonogram Ltd., as a major step in modernizing East African record production facilities.

He also sees the development as making local product more competitive in export markets.

Kenya's 14th anniversary was marked by the label with presentation to the government of a silver record featuring a performance of the Kenya national anthem, sung in Swahili by the Vienna Boys Choir. The other side of the disk carries a performance by the St. Stephens Choir, one of the major choirs in East Africa.

J.H. Kinzl, managing director of E.A. Records/Phonogram in Nairobi, right, presents a memento marking the opening of the label's new stereo transcription center to E.T. Mwamunga, Kenya minister of commerce and industry. At left are company executives De Cruz and Musomba.

Albeniz Opus Ruled P.D. In France

PARIS - The French Court of Appeal has confirmed the finding of a lower court early in 1977 that "Suite Espana," by Albeniz, first performed in the U.K. in 1890, is now public property.

The ruling means that the composer's grandaughter, who claimed royalties from SACEM, has finally lost her case.

The court pointed out that when the copyright law of the country in which the composition was written differs from other countries in which the composition might be performed after the writer's death, the shortest period always obtains.

In the U.K. the period is 50 years after death and in this case an extra 14 years were claimed, plus 274 days, to cover the two world war periods. The plaintiff argued there was an agreement with Spain, via diplomatic channels, allowing Spanish composers to benefit from the extra years covered in France.

But the French court said it could not accept that royalties could be paid in France when the composition had passed into the public domain in its country of origin.

Intersong Plans 'Working Week'

CANNES. Intersong is to make MIDEM this year a special "working week." Attending will be Georges Meyerstein Maigret, president of the publishing division of Polygram, Heinz Voigt, president of Intersong International, Jean Jacques Tilche, president of Intersong Paris.

Among representatives of various Intersong worldwide groups will be Petra Gehmann, Nick Firth, and Tom Smiths, along with special representatives from Germany, Belgium, the U.S., Spain, U.K., Holland, Italy, Japan and Scandinavia.

Rock Movie Set For April Filming

LONDON - Sylvia Anderson, one-time producer of sci-fi television series such as "Thunderbirds," "U.F.O." and "Space 1999," is setting up a roster of big-name rock groups to star in a $4.5 million full-length movie, "Rock On."

Having set her own production company after splitting with her husband Gerry Anderson, she decided on a project to feature 14 inter-national bands filmed on location in different parts of the world.

Filming starts in April and it is expected that each group will be invited for about a week. David Bowie has already signed and other names under consideration are Alice Cooper, Bryan Ferry, Jim Lizzie, the Rolling Stones and Status Quo. Working with Sylvia Anderson as coordinator on the casting side is Harvey Goldsmith, one of the top U.K. rock promoters.

Radio Lux Gains 16%

LONDON - Radio Luxembourg claims it has made around a 16% gain in audience over the past year, but results of November's Gallup Poll survey were distorted by an unofficial power strike.

For that reason, the station will be unable to revise its advertising rates as planned until the next Gallup survey in the spring. And no detailed audience figures will be released until then.

POLITICAL CASUALTY

PARIS - The French general election is just three months away and already politics is spilling over into the world of music.

The mayor of Mulhouse in eastern France cancelled a concert by Maxime Le Forestier purely on political grounds. The French singer, whose views are expressed in his songs, takes with him on tour a newspaper kiosk which sells magazines dealing with ecology and pacifism.

Forestier claims this is the first time he has been prevented from giving a show, having in the past appeared in nearly 40 French cities. He feels the election has much to do with the ban.

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MUSIKMARKT SURVEY

Label 'Hit-Quotient' Bared By German Chart Recap

By WOLFGANG SPAHR

MUNICH A statistical recap shows that 10.73% of the single releases in West Germany last year and 5.07% of the albums made the Top 50 charts of local trade magazine Musikmarkt

In all, the German record industry released a 1977 total of 2,340 singles and 3,948 albums. Nearly 60% were from foreign sources, notably the U S and the U K

WEA had most single hits, with a 22.2% ratio from 117 releases, leading EMI-Electrola (16 16% from 314 releases) and CBS (15 92% from 201 releases). Next came Phonogram (11 96% from 184 singles), Deutsche Grammophon Gesellschaft (11 16% from 242 releases), Ariola (11 37%, from 510 releases)

Musikmarkt devised a points system for singles, which took into account both placings and weeks actually in the chart Figures in this section. 1) Ariola, 24% of the singles chart; 2) EMI-Electrola, 20 55%, 3) CBS, 11.87%, 4) DGG 11 67%, 5) RCA, 9.74%; 6) Phonogram, 8 2% and WEA, 7.69%

Of the singles entries, 65 76% were international productions

Best performances in the section analyzing album releases and album entries predictably went to two tv merchandisers Arcade (72.73% from 11 releases) and K-tel, which had a remarkable 137.5%, the figure boosted by the three releases of the 11 counting "hang-overs" from 1976

Of the traditional record industry, EMI Electrola topped the chart with 12 97% from 293 releases Then came CBS (9 08% from 276 releases), followed by RCA (8 45% 142 releases), Phonogram (7 80% from 184, and DGG (4 82% from 477 titles) Average hit quotient for the companies was 5 07%

Most successful artists on chart analysis for 1977

Males singers Frank Zander (Hansa), Cat Stevens (Ariola), Elvis Presley (RCA) Neil Diamond (CBS), Roger Whittaker (Metronome), and Peter Maffay (Teldec).

Female singers Donna Summer (Global), Vicky Leandros (CBS), Amanda Lear (Ariola), Marianne Rosenberg (Philips), Bonnie Tyler (RCA) and Julie Covington (Metronome)

Groups Abba (Polydor), Smokie (EMI), Boney M (Hansa), Pink Floyd (EMI), Bay City Rollers (EMI), and the Beatles (EMI)

Top three best-sellers among the singles "Don't Cry For Me Argentina" by Julie Covington (Metronome), "Ma Baker," by Boney M (Hansa), and "Yes Sir I Can Boogie" by Baccara (RCA) Top Albums. "Arrival," Abba (Polydor), "Wish You Were Here" Pink Floyd (EMI) "Take The Heat Off Me" Boney M (Hansa)

MIDEM GOALS

U.K. Looks To MIDEM

• Continued from page 104

to talk to members and offer help and advice "Curiously enough, although most of our active members are centered in London, it is easier to meet with them in Cannes because there they have leisure time to do so, instead of tackling normal daily business Our sole purpose in being there is to make ourselves available to the members."

Last year, Lightning Records of London made just a token appearance at MIDEM, director Alan Davison being present on the stand occupied by B&C/Trojan, then handling Lightning's distribution But for 1978, the company will be there in force

Since concluding a distribution deal through WEA for its record label, Lightning has scored U K chart successes with Althia and Donna's "Uptown Top Ranking" and Jet Bronx's "Ain't Doin' Nothin' "

Though the company produces much of its output in-house at the recently-acquired Berry Street Studios in London, these first releases came from outside sources, the Althia and Donna single via an exclusive deal with Jamaican producer Joe Gibbs and the other with two expatriate brothers who head up the punk-orientated group

Davison is joined in MIDEM this year by fellow director Ray Laren, along with Brian Hutch and Bill Marley of Berry Street Studios and Oonagh Karanjia who handles Lightning publishing

They look for further deals with outside producers on the one hand, and aim to place their own product with outside licensees Says Davison "We can do this because of a non-exclusive aspect of our deal with WEA The major has first refusal on our records but if they don't want to release them we can place product elsewhere Sheer volume of current output means we have some exciting items WEA can't handle, so we'll put them up for grabs at MIDEM "

The Lightning setup is unique among U K record companies The solid base is a one-stop distribution operation and the affiliated Laren for Music Ltd , which supplies records to jukebox operations A special service to dealers is Lightning's 4,000-title catalog of in-stock "golden oldies, drawn from worldwide sources

This led to Lightning launching a second label Old Gold, devoted to re-releasing oldie classics First product is the Troggs' "Wild Thing" and Mr Bloe's "Groovin' With Mr Bloe " leased from DJM Company representatives hope to add to the output through MIDEM

Lightning is also deep into the punk rock field, offering a distribution service to the myriad small specialist companies which have sprung up in the U K over the past couple of years to service the needs of this kind of music

Barrow Is Appointed MIDEM Press Aide

LONDON One-time publicist for the Beatles, Tony Barrow has been retained by Bernard Chevry, MIDEM commissaire general, to handle public relations coordination of MIDEM '78 for the English-speaking press.

Trading as Tony Barrow International here Barrow now operates as a freelance publicity consultant on an international basis. First clients involved are Australian singer Jeff Phillips, Cilla Black Scott Fitzgerald, Helen Shapiro and Gary Glitter.

Barclay Gears To Break EGG With Heavy $$

PARIS–Barclay Records here is about to spend a great deal of money on promotion for its EGG label, which has been set up to give opportunities to new and original talent This year's MIDEM will be a launching pad, backed by advertising in the various media

There is an emphasis on electronic music in the EGG catalog The roster includes Tim Blake, ex-keyboard man with the group Gong and an expert on synthesizer, and Vangelis Papathanassiou Another artist is Alain Markusfield, guitarist who also writes and arranges his material for albums on which he is backed by just piano and percussion

EGG act Patrick Vian mixes both electronic and traditional instruments and is also an electronics engineer.

Early exposure of EGG product on U S campus radio networks has produced considerable interest, it is said

$4 MIL PROJECT

Film Traces Who Career

LONDON The Who is working on a $4 million movie, "The Kids Are All Right," which traces the success of the band over the past 13 years They have already contributed a special live performance for the film at thier newly acquired $700,000 film complex in Shepperton

The group members Pete Townshend (guitar), Roger Daltrey (vocals), John Entwistle (bass), and Keith Moon (drums) are helping in the massive compilation of film, tapes and video clips from earlier days The movie is directed by Jeff Stein and produced by Sydney Rose and Tony Klinger for Sydney Rose Productions.

It is to be a rock comedy, taking in gigs by the group ranging from early dates at the Railway Tavern in suburban London to the concert before 500,000 at Woodstock

Klinger says, "There is more than rock involved, though The Who epitomizes an entire generation growing up, with the revolution in attitudes of thought in regard to institutional authority. The way we look at past values and each other all have been transformed in the years since the Who got together in 1964."

The film is the first of a series of projects planned by the Who for the new Shepperton film unit

Service Plugs Paris Concerts

PARIS Spectator Service is a new organization here aimed at promoting entertainment in Paris, including pop and jazz concerts by visiting artists

It is felt that because most visits are limited to three or four days at most, a large section of the public remains unaware that concerts are even being held This is particularly true of young U S artists booked into halls such as the Elysees Montmartre The few posters on display are missed by thousands who might be interested

Spectator Service, a bulletin, lists and describes the entertainment available on a week-to-week basis The service includes seat and ticket reservations, often with discounts for subscribers.

From The Music Capitals Of The World

• Continued from page 110

venue, has been put on the official list of national monuments, so ending talk that it might be demolished Holland based U S funk group **American Gypsy** switched labels from Basart to Negram As a follow up to peace talks of Egyptian President **Sadat** and Israeli prime minister **Begin** Dutch Jewish singer **Kenny Kuhr** has offered to perform for Egyptian soldiers In recent years she has played several concerts for Israeli troops

Disk jockey **Stan Haag** has stopped working for Belgian pirate radio station Mi Amigo and is now working for Dutch broadcasting network Veronica WEA Holland started the New Year with a party at the Amsterdam Prive Club where new singles by **Maggie McNeal, Corrie Van Gorp** and the **Cocktail Trio** were launched Two gold disks for guitarist **Harry Sacksioni** whose solo albums have sold very well

Group **Carboon** received a gold disk for an album of mine workers songs in Limburgian dialect, first time in Dutch record history that a regional disk went gold New single of U K singer guitarist **Kevin Coyne** is a tribute to the Dutch capital and is called "Amsterdam" Dutch Ivory Tower label signed two punk groups **Noald 'n' Droad** and **Virgin's Victory**.

Another punk group **Ivy Green** signed up by WEA **The House Band** Holland's most prominent funk band starting a South American promotional tour on Feb 1, giving 30 concerts in Argentina, Brazil, Paraguay and Uruguay

Record product of German vocal duo **Baccara** now distributed here by Inelco U K country artist **Keith Manifold** making a Dutch tour (Feb 8 13) Phonogram released a special promotional album to link with the first Dutch tour of noted **Beaux Arts Trio**.

New album of **Kayak** is "Starlight Dancer," same title as its recent hit single Jazz flautist **Chris Hinze** who moved to the U S around a year ago starts a series of 25 Dutch concerts (Jan 25) **Addy Kleingeld** the man behind the career of singer **Heintje** died of a heart attack, aged 54 **WILLEM HOOS**

STOCKHOLM

Polar artist **Ted Gardestad** is currently completing a new album, started in December in Los Angeles It is produced by **Eric Weinburg** and is his first recorded in the English language though he has four diamond disks to his credit Polar looks for worldwide release with this LP, and other acts being recorded by the company are **Svenne and Lotta,** and **Lasse Wellander** and **Mats Ronnander,** two guitarists previously in the group **Nature**.

Swedish guitarist **George Wadenius,** once with **Blood, Sweat & Tears,** is recording a solo album The only Swedish radio show which regularly featured country music, "Howdy" has been remodelled and named "Jukebox" and will now feature less country product

Leonard Cohen's latest album "Death Of A Ladies Man" and produced by **Phil Spector** is his biggest seller here Gold disks (for sales of 100,000 units) to **Magnus Uggla** (CBS) for his album "Va Ska Man Ta Livet Av Sig For" and **Jan Lindblad** (RCA) for the LP "Nara Naturen"

YTF released an album with **Bengt Sandh** and **Finn Zetterholm** singing old Swedish risque songs, but it was banned by the KF central wholesaler because of alleged obscenities on the album sleeve However the LP moved into the Top 10 and now is YTF's biggest ever seller

Bjorn Skifs (EMI), with a new album in February, stars in his first cabaret show at Hamburger Boers here in March **LEIF SCHULMAN**

LISBON

Hot Club," the old Lisbon haunt for jazzmen is to reopen as a center of amateur musicians, and another jazz club reopening is "O Lusiana" in Cascais, prompted by manager **Luis Villas Boas** founder member of both places

Traditional record shops here facing strong competition from new shopping centers such as Terminal Rossio and Imaviz both of which close late at night **Jose Niza** director of tv programming reveals that RTP here is to export co productions to compensate for at least a percentage of import costs The first in the move is a program topped by Brazilian singer **Chico Buarque** (Philips) and Portuguese guitarist **Carlos Paredes** (Columbia)

Composers **Joao Freitas Branco** and **Vitorino de Almeida** invited by tv here to produce new programs Record company Radio Triunfo to manufacture more classical product, regarded as good for Portuguese cultural areas because importations of classics are very expensive here

Cultural action group **Trovante** (Diapasao) invited to perform in East Berlin and in Sokolov Czechoslovakia

The Gulbenkian Foundation promoting a series of concerts comprising all Schubert sonatas to mark the 150th anniversary of the composer's death, and the first performer was pianist **Noel Lee** The daily O Diario organized a festival of social song in Oporto to celebrate its second anniversary, the bill topped by **Carlos do Carmo** (Movieplay) a fado singer, and **Carlos Paredes** the show pulling a full house audience

Cafe Creme (Pathe) single "Unlimited Citations" featuring songs by **Beatles' Lennon and McCartney** went straight to number four in the chart of music paper Musica and Som For Orfeu **Jose Cid** has two hit singles in the Top 10 "Junto A Lareira" and "Tia Anita"

The Rossil label has a big hit with a single by **Danny Mirror** "I Remember **Elvis Presley** **John Miles** (Decca) has a new hit single here with "Slow Down" Brazilian singer **Maria Bethania** (Philips) high in the charts with "Coracao Ateu" Big sales also for the albums "Oxygene" by **Jene-Michel Jarre** (Philips); "Works," **Emerson Lake and Palmer** (Ariola) "Magic Fly," **Space** (Vogue) and "Going For The One," by **Yes** (Atlantic) **FERNANDO TENENTE**

OPORTO

Best selling albums recently released here include "Don't Let Me Be Misunderstood," **Santa Esmeralda** (Philips), "Time Robber" **Omega** (Imavox), "22a Racolta" **Fausto Papetti** (Durium), "Estamos Vivos," **Fernando Tordo** (TLD), "Cantigas Antiga" **Amalia Rodrigues** (Columbia), "Erto Fora," **Brigada Victor Jara** (Mundo Novo), and "Rock n Roll," by the **Giants** (Orfeu)

Predicted upcoming big selling LPs "Enquanto Ha Forca" by **Jose Afonso** (Orfeu) "Oxygene" **Jean Michel Jarre** (Philips) "Going For The One" **Yes** (Atlantic), "Tejas," ZZ Top (London) and "Seconds Out," by **Genesis** (Chrisma) Recent tv highlight was the Tchaikovsky work "Casse Noisette" performed by Russia's Bolshoi Ballet

Jury set up by Portuguese television has picked out 12 songs as finalist selections to find a Eurovision Song Contest entry and they will be performed in a national contest by **Gemini** (Philips) **Jose Cid** (Orfeu) and **Tonicha** (Polydor) **Gulbenkian Orchestra,** conducted by **Juan Pablo Izquierdo** and with pianist **Sequeira Costa** played a concert at the Grande Auditorio, including music by Mozart and Portuguese avant garde writer **Emanuel Nunes**.

Top selling singles here include "Verde Vinho" **Paulo Alexandre** (Rossil) "Tia Anita" **Jose Cid** (Orfeu) "Unlimited Citations" **Cafe Creme** (Pathe M) "Rockollection" **Laurent Voulzy** (RCA) "Ferro Bico" **Carlos Mendes** (TLD) "Don't Let Me Be Misunderstood" **Santa Esmeralda** (Philips), "Gabriola" **Jagunços Do Ritmo** (Mundo Novo)

Valentim de Carvalho particularly pleased with fast sales of the **Cafe Creme** single which includes several old hits by **Lennon and McCartney**. His new product includes an album by Canadian rock group **Offenbach** (A&M) one from Brazilian singer **Luiz Gonzaga Jr.** (EMI) and one from Cataluna singer **Pi De La Serra** (EMI) his first concert in Madrid after the dictatorship fell

Manufacturer Radio Triunfo has released the soundtrack of United Artists movie "New York

(Continued on page 129)

PRINCE CUTS SOLO ALBUM

AMSTERDAM–In February, Dutch piano player and real life prince Pieter von Vollenhoven is to record a solo album of easy listening music, accompanied by the Harry van Hoof Orchestra

The album, produced by Will Hoebee of Born Free Productions, which works within Phonogram Holland, will contain some compositions by the prince, along with four jazz-orientated classical pieces.

Profits of the LP go to the Dutch foundation which supports handicapped sportsmen

Around the world, that is. April·Blackwood: The total music company.

A Day In The Life Of Wilfried Jung

EMI's European Music Operations Director Controls 14 Firms With Unhurried Authority

Wilfried Jung, the head of EMI Europe, presently operates out of Zug, Switzerland, where the continent is his responsibility. Via telephone, automobile and jet plane, he directs 14 companies in 12 territories. But Zug may not continue to be the home for this vital EMI executive. Mike Hennessey, Billboard's London-based European editorial director, traversed hundreds of miles with Jung via car and jet to provide this report.

It is precisely 15 minutes after 7 a.m. on a brisk December morning as Wilfried Jung rises and surveys the local landscape through the window of his hilltop home on the outskirts of Zug in Northern Switzerland.

7 15 precisely. Precision is a Swiss virtue which finds a ready advocate in Jung, who has developed a facility for delicately poised diplomacy since he took on the responsibility of EMI's director of music operations in Europe 18 months ago.

From the window of his apartment, Jung looks at the broad expanse of the Zugersee and reflects, not for the first time, that Zug, for all its picturesque scenery, its champagne air and its geographical convenience as a jumping off point for the EEC countries, is not perhaps the ideal location for EMI Europa, the nerve center of EMI's mainland European operation which administers and coordinates the activities of 14 companies in 12 territories.

The morning is crisp and clear. A highly suitable morning, Jung feels, to put his Porsche through its paces around the hairpin curves. Today, the Mercedes will stay in the garage.

As he eats a light breakfast Jung ponders on a possible alternative location for his headquarters. It is no easy decision. His office colleague, Oscar Hamilton, EMI's resident director in Europe, is a seasoned campaigner in the field of international inter company politics and Oscar's answer is that Switzerland seems to be the one country accepted by all the other European companies as being neutral.

But for a man who prefers the musical thick of things to the somewhat rarefied atmosphere of an isolated administration building in the town of Zug (population 23,000), the environment is a little less than stimulating.

Jung is conscious of the importance of contact with the creative sources of the industry and he spends as much time as his administrative duties permit listening wherever he can to the contemporary sound of music, something, he says smilingly, with which the hills of the canton of Zug are not particularly alive.

As he guns the Porsche along a last straight past the St. Verena Chapel—like a toy building amid the spiky winter trees—Jung acknowledges to himself the compensations of commuting so effortlessly between home and office through such agreeable scenery.

He swings the car into Loretohohe and garages it, then climbs the steps to the main entrance. It is 8.30 a.m., and, as usual, he is the first to arrive at the office.

At 8 33, Jung is behind his desk putting finishing touches to some letters he has drafted the previous day. Jung's mother tongue is, of course, German, but all his correspondence has to be in English and he shows a justifiable pride in his mastery of English colloquialisms.

It is 9.15 when Oscar Hamilton arrives and joins Jung in his office for their customary morning chat about the previous day's events. One of the prime topics of conversation is the recent inaugural meeting of EMI Music's world record policy committee, a body which has been set up to give direction and substance to EMI's 1978 campaign to boost its image as a music company.

Jung and Hamilton, both committed music men at heart, are in total agreement that the initials EMI should instantly and universally suggest music—not hotels, nor bingo halls, nor scanners—but music, music, music.

The inaugural meeting in London, with John Kuypers, managing director of EMI Limited, in the chair, Bhaskar Menon representing North America and Japan, Jung representing Europe, EMI Records managing director Leslie Hill represent ing the U.K. and Ramon Lopez representing the rest of the world, was a promising beginning. Jung tells Hamilton that the next quarterly meeting may well be in Palm Springs in the spring.

Meantime, they agree that a major public relations operation must be undertaken to emphasize EMI's predominant and authoritative position in the world of music.

After Hamilton and Jung sort through and discuss samples of recent local album productions from various European EMI companies, Jung's secretary Sheena Sochia comes in with the day's mail. Jung hands her a sheaf of draft letters, and distributes a few short replies to some of the day's correspondence. It is a matter of principle to him to reply to letters on the day they are received whenever possible.

As he sits behind the desk from which he, assisted by a staff of 14 persons, controls the destinies of 14 companies with 6,000 employees and an annual turnover approaching $500 million, Jung has an air of quiet, unhurried authority and determination.

The determination is resolute enough to verge on obduracy and were not leavened with an intelligent capacity for flexibility and compromise developed over 27 years in the record business. In his position, Jung is frequently called upon to mediate in delicate negotiations and an attitude of unyielding intractability on these occasions would be wholly destructive.

Among the day's mail is a letter from Anders Holmstedt, head of the Scandinavian group of EMI companies, who entruses about the proposed campaign to bring further luster to EMI's international image as a music company but suggests that an advertising campaign extolling the charisma and dynamism of EMI's top executives would be of little value. Better to concentrate on EMI's top artists.

In another letter, from EMI Electrola in Cologne, there are suggestions as to the form EMI's international publicity campaign might take. The remainder of the mail includes sample albums, artist itineraries, release sheets and various promotional material. There is a regular record sample service from EMI U.K., from EMI Bovema (including productions under the banner of EAR, the European a&r division based in Haarlem) and EMI Electrola. Jung listens to some of the material as he goes through the mail, the rest he puts aside for weekend listening.

The mail, of course, is always substantial, but it is the telephone which is the main lifeline between Zug and the other EMI companies in Europe. The Swiss telephone system works well and it needs to.

Ron Caves calls from the EMI office in Duke St., London, with a query on an international contract. Duke St. is the relay station for all international contracts and as deals become more and more complex regular communication about the crossing of the "t's" and the dotting of the "i's" is indispensable.

Peter Andry of the international classical department calls to discuss the next meeting of the music festival committee to prepare plans for Bayreuth, Lucerne, Salzburg. He wants to consider budgets for display material and artist promotion.

From Stockholm comes a call from Rolf Nygren, managing director of EMI Sweden. He needs Jung's support to persuade group management to allow him to make the Beatles' Hollywood Bowl album available to a record club in Sweden. "It's not a special coupling and they will pay normal royalties," says Nygren. Jung promises to take the matter up with Len Wood, EMI group director, music.

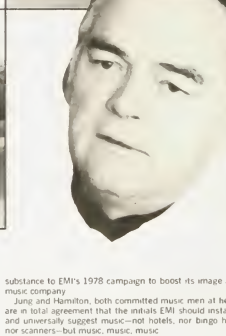
From EMI Bovema in Holland comes a call from managing director Roel Kruize. Kruize, as well as heading the EMI company, is also in charge of the EAR operation. He has tenancy problems and Jung explains that there have been some exchange control difficulties recently when it comes to transferring money from one EMI company to another. It will have to be done through London. He agrees with Kruize to discuss EAR's teething troubles when they meet at MIDEM.

Jung looks at his watch. It is 10.50 and he still has several calls to make before he can get away for the main business of the day, a meeting of EMI's European committee on third party repertoire which is being held in the Zurich Airport Hilton. The meeting is already underway by now, with Jung's assistant, Max Brunner, in the chair.

While he waits for his secretary to put through his remaining calls, Jung plays a track from "La Fete Est Finie," a new album by Nicolas Peyrac produced by Pathe Marconi, the EMI company in France.

He is interrupted by an incoming call from Jochen Fresse, as

Jung climbs into his Porsche outside his hilltop home overlooking the lake at Zug, Switzerland.



Billboard photos by Aug Kuhn

Wilfried Jung chats in his Zug office with Oscar Hamilton, EMI's resident director in Europe over some recent LP releases.

A historic phonograph adds to the musical theme of Jung's office, one wall which is lined with hit plaques. Oscar Hamilton and Jung check some new titles.

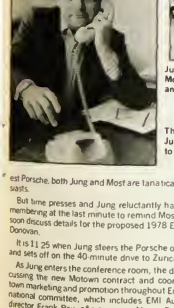
istant to EMI's European financial controller, Gerhard Hun-
ermark, based in Cologne. Frese says he must go to London
to discuss the operation of the new Motown contract with
Brian Roots, finance and administration manager of the Lon-
don Motown office. The new deal calls for direct accounting
and sales and royalty reports by local operating companies.
Jung agrees that Frese should make the trip as soon as pos-
sible.

Jung's call to Len Wood in London comes through and after
a brief discussion of policy matters, Jung persuades Wood to
okay the release of the Hollywood Bowl album to the Swedish
record club. He then transfers to Leslie Hill to discuss an Eng-
elbert Humperdinck show which the German company wants
to record in mid-1978.

Finally, Jung takes a call from Mickie Most in London. Most
is unhappy about a special Smokie coupling the French com-
pany wants to release. Jung listens sympathetically, then ex-
plains the special reasons why the new coupling is needed for
France. There are always special reasons for France. Most
agrees to the project "as a personal favor." The rest of the
conversation is devoted to a discussion of the merits of the lat-

Jung discusses an Arista program with his staffers below.

Jung attends a meeting of EMI Europe's committee on third party repertoire to discuss a Motown contract (center shot). Above: he meets with singer Howard Carpendale, left, and Triumvirate leader Juergen Fritz in EMI Electrola's new recording studio complex.



The phone is Jung's main lifeline to EMI companies from Zug.

est Porsche, both Jung and Most are tanatical Porsche enthu-
siasts.

But time presses and Jung reluctantly has to ring off, re-
membering at the last minute to remind Most that they must
soon discuss details for the proposed 1978 European tour by
Donovan.

It is 11 25 when Jung steers the Porsche out of the garage
and sets off on the 40-minute drive to Zurich.

As Jung enters the conference room, the delegates are dis-
cussing the new Motown contract and coordination of Mo-
town marketing and promotion throughout Europe. The inter-
national committee, which includes EMI Austria managing
director Frank Bey, a&r manager Marco Bignotti from EMI
Rome, EMI Holland marketing man Klik Klimbie, sales man-
ager Emile Garin from EMI Belgium, and artist promotion
man Helmut Fest from EMI-Electrola, was set up a year ago as
a kind of expert assembly to draft policy for the exploitation of
third party repertoire in Europe.

The pros and cons of the new Motown guarantee are dis-
cussed and there are plans debated for the launch of the
Steve Wonder triple album set. Jung announces that two ad-
ditional staff men, one in Holland and one in Scandinavia,
have been engaged to give support to the Motown label man-
agers in the operating companies. "This means we now have
12 people in continental Europe working exclusively for the
Motown label," he says.

Klimbie asks, "Do we have the same exploitation budgets
as with the old contract?"

"No," says Jung. "There will be a new system introduced
and we shall have to have a promotion budget and tour sup-
port budget under the control of Zug. If you give a certain
budget to a label manager, he will spend it all without reserve.
then, if an important project comes up unexpectedly, there is
no money left in the kitty. We must have control of the budg-
ets, but we will invite the operating companies to say what
kind of money they plan to set aside."

The meeting breaks for lunch and as the delegates wander
toward the restaurant Jung reminds Max Brunner of the time
when they needed to find an additional $75,000 for a Euro-
pean tour by Smokey Robinson. "It was only because the Ger-
man company had that much still in its promotion budget
that we were able to produce the money. But it should really
have come from all the companies which were benefiting
from the tour. We must avoid this situation in the future."

It is a light lunch for Jung who enjoys his food but is less
enthusiastic about his 198 pounds. A small steak, a green
salad, a glass of red wine and coffee. No hors d oeuvres, no
sweets. "I try to lose weight, but it is not easy in this busi-
ness," he says, echoing the heartcry of 10,000 music industry
executives. He's a non-smoker and a circumspect drinker. "I
follow the old Prussian rule of no alcohol during working
hours," he says with a characteristic smile.

The meeting resumes and there is discussion of the Arista
program. Jung is called out to take an urgent call from Len
Wood in London. Wood is about to sign the new Motown deal
on behalf of EMI Ltd. and is calling as a final check that the

Jung's professionalism enables him to hook into a global operation.

direct accounting provision and the royalty rate are totally ac-
ceptable. Jung confirms that they are and that Wood can sign
the check for the guarantee.

Another urgent call is from Mark Abbott, general manager
of Sonopresse in France. the EMI company which has had per-
sonnel problems because of a relocation of headquarters.
Jung tells Abbott that John Cooper, who has hitherto headed
EMI's retail operation in Europe, is being sent to Paris to
trouble shoot the Sonopresse situation.

After a brief further appearance at the third party meeting,
Jung must leave to go to EMI Electrola in Cologne. It is 4.30
p.m. and he has time before catching Lufthansa flight 239
from Zurich (6 25 p.m.) to make a detour into Zurich to call on
Hoffmann & Rennhardt, firearm dealers.

For years Jung has been a collector of firearms, especially
American hand guns, and he has a collection of 35. His pur-
rent preoccupation is a rare Colt model for which he has been
searching for years, a sheriff's or storekeeper model made in
1890 in very small numbers. Recently Jung had managed to
locate one and had bought it from American collector Richard
Atkinson. Now he learns at Hoffmann and Rennhardt the good
news that the Colt has arrived. Jung inspects it with undis-
guised delight and jubilantly notes the signature of Emmett
Dalton etched into the grip.

But time is short and he must leave the Colt in safe keeping
with the dealer and head back to the Zurich airport.

On the short flight to Cologne Jung reflects once again on
relocating the EMI Europa office. Hamburg? Amsterdam? Is it
just loyalty to his own home environment that makes him pre-
fer Frankfurt?

Friederich Wottawa, managing director of EMI Electrola,
the position that Jung himself had from July 1973 to July
1976, is at the airport to meet his former boss. They drive to
Electrola headquarters in Maarweg and Jung shows obvious
pleasure in being back on familiar ground.

His pleasure is enhanced when he is shown over the newly
completed recording studio where he renews the acquaint-
ance of Electrola artists Howard Carpendale and Juergen
Fritz.

Carpendale, a singer from South Africa, has lived in Co-
logne for more than 10 years. He is one of Electrola's top sing-
ers and Jung congratulates him on his new No. 1 hit, "Ti
Amo" which has sold 250,000 copies in six weeks. Jung also
congratulates Fritz, leader of Triumvirat, on the band's suc-
cess in the American charts. Then Wottawa takes Jung on a
quick tour of the Electrola complex.

It is now nearly 9 p.m. and Jung has to abandon plans for
a dinner at his favorite Cologne restaurant, the Red Roof, and
opts instead for a quick snack in Electrola's executive dining
room. Then it's off to his hotel for an early night and eight
hours of much needed sleep.

But a call from Max Brunner in Zurich gives Jung a problem
to take to bed with him. Leslie Hill has telephoned to ask for
Jung's view on an independent U.K. label which has been of-
fered to EMI. The question is, should EMI spend 50,000
pounds financing the product of an independent producer or
would the company be better off investing the money in its
own product, for which it would retain the masters?

Jung resolves that tomorrow he would put it to the points
system test, an operation evolved by the late Frank Chalmers
of EMI International. The system is to allocate points to the
European operating companies according to market size; he
then asks each company to vote on whether or not to accept
the new label, and if a majority are in favor, then Jung will rec-
ommend proceeding with the deal.

However, there is a slight complication in this case because
of uncertainty as to whether the independent producer can
produce sufficient usable repertoire. That's a complication,
Jung says to himself as he prepares for bed, that must wait
until tomorrow.

And what's more, it will wait until after he has collected that
precious storekeeper model Colt with the Emmett Dalton sig-
nature on the grip.

Graphic layout: Bernie Rollins

Billboard Hits Of The World ®

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BRITAIN
(Courtesy Music Week)
SINGLES

This Week	Last Week	
1	1	MULL OF KINTYRE GIRLS SCHOOL—Wings (Parlophone)—McCartney ATV (Paul McCartney(
2	2	FLORAL DANCE—Brighouse & Rastrick Band (Transatlantic)—Chappell (Iver Raymonde(
3	4	LOVE'S UNKIND—Donna Summer (GTO)—Heath Levy (Moroder/Bellotte(
4	6	IT'S A HEARTACNE—Bonnie Tyler (RCA)—Mighty Music RAK (Macay Scott Wolfe)
5	8	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Un4ed Artists)—United Artists (Allen Reynolds)
6	10	DANCE, DANCE DANCE—Chic (Atlantic)—Warner Bros. Music (Rodgers Eehman, Edwards(
7	3	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—RSO/Chappell (Bee Gees Richardson Galquten)
8	13	LET'S NAVE A QUIET NIGHT IN—David Soul (Private Stock(—Macaulay (T Macaulay)
9	5	I WILL—Ruby Winters (Creole)—April (S.J. Prod Keyseven Music)
10	30	I LOVE YOU—Donna Summer (Casablanca)—Neath Levy
11	11	WHO PAYS THE FERRY MAN—Yannis Markopoulos (BBC)—BBC (Y Markopoulos)
12	7	DADDY COOL/THE GIRL CAN'T HELP IT—Darts (Magnet(—Jewel/Big 3 (T Boyce R Nartley)
13	18	UP TOWN TOP RANKING—Althia & Donna—Lightning LIG 506
14	19	ONLY WOMEN BLEED—Julie Covington (Virgin)—Warner Bros (Joe Boyd John Wood)
15	—	AS TIME GOES BY—Dooley Wilson—United Artists—Chappells Alan Warner (Herman Humpfeld(
16	9	MY WAY—Elvis Presley (RCA)—Shapiro (Bernstein)
17	23	JAMMING PUNKY REGGAE PARTY—Bob Marley And The Wailers (Island)—Bob Marley/Rondor
18	14	PUT YOUR LOVE IN ME—Hot Chocolate (RAK)—Chocolate Rak (M Most(
19	—	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CNURCN—Muppets—Pye—Various—(Various)
20	22	NATIVE NEW YORKER—Odyssey—RCA PC 1129
21	—	ON FIRE—T-Connection—Sunbury—T-Connection A. Sadkin/C. Wade (T Oakley)
22	12	BELFAST—Boney M (Atlantic Nansa)—ATV/Hansa (Frank Farian)
23	17	LOVE OF MY LIFE—Dooleys (GTO)—Black Sheep Neath Levy (Ben Findon(
24	16	WHITE CHRISTMAS—Bing Crosby (MCA(—Chappells (—)
25	26	RUN BACK—Carl Douglas (Pye)—ERM Int. (K Rossder/S Elson)
26	15	DANCIN' PARTY—Showaddywaddy (Arista)—Carlin (Showaddywaddy)
27	24	EGYPTIAN REGGAE—J. Richman & The Modern Lovers (Beserkley)—Modern Love Song/WB (Kaufman/Kolotkin)
28	28	THE FLORAL DANCE—Terry Wogan Philips 6006592 Chappels (Mike Redway(
29	25	TURN TO STONE—Electric Light Orchestra (Jet)—VA/Jet (Jeff Lynne)
30	—	LOVELY DAY—Bill Withers—CBS Copyright Control/Chappell Bill Withers/Clarence McDonald (Bill Withers/Skip Scarborough)
31	—	IF I HAD WORDS—Scott Fitzgerald Yvonne Keely—Pepper—B.U. Music Jonathan Hodge (Saint Saens)
32	27	REALLY FREE—John Otway/Wild Willy Barrett (Polydor)—And Son Music (Wild Willy Barrett)
33	—	GALAXY—War—MCA—Carlin/Jerry Goldstein (Various(
34	—	THE GROOVE LINE—Heatwave—GTO—Rondor/Tincabell—Barry Blue (KROD Tamperton)
35	—	WATCHIN' THE DETECTIVES—Elvis Costello—Stiff—Street Nick Lowe (Elvis Costello)
36	21	MARY OF THE FOURTH FORM—Boomtown Rats (Ensign)—Sewer Fair Hits (Robert John Lange(
37	20	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo(—Intersong (Pip Williams)
38	—	WHO'S GONNA LOVE ME—Imperials—Power Exchange Gunga Din/April—Tony Champagne/Sylvester (A Davison(
39	—	BENNY'S TNEME—Paul Nenry/Mayson Glen Orch.—Pye—ATV Music—Barry Long (Simon May)
40	—	I DON'T WANT TO LOSE YOUR LOVE—Emotions—CBS—Carlin, M White/C Stepney (W Hutchinson/J Hawes)
41	—	HOLEYWOOD—Boz Scaggs—Epic—Heath Levy—Joe Wissert (Boz Scaggs M Omartum)
42	—	LAY DOWN SALLY—Eric Clapton—RSO—Throat Music—Glyn Johns (Levy Clapton/Terry)
43	—	LITTLE GIRL—The Banned—Harvest—Ardmore and Beechwood KPM T Keating (Gonzalez Bskin)
44	—	WISHING ON A STAR—Rose Royce—Warner Bros.—Werner Bros.—Norman Whitfield (Norman Whitfield)
45	—	FIGARO—Brotherhood Of Man—Pye—ATV Music—Tony Hiller (Lee Sheriden Tony Hiller Martin Lee)
46	—	COCOMOTION—El Coco—Pye—Equinox Music—W. Michaels Lewis Laurin Rinder (Lewis/Riner Ross(
47	—	DESIREE—Neil Diamond—CBS—ATV Music—Bob Gaudio (Neil Diamond)
48	—	HEARTSONG—Gordon Giltrap—Electric
49	—	UP WITN TNE COCK—Judge Dread—Cactus—Alted Warner Bros.—Alted Prod (Lemmon/Hughes(
50	—	SORRY I'M A LADY—Baccara—RCA—Lougnynmarquee—Rolf Soja (Sop Dostral)

BRITAIN
(Courtesy Music Week)
LPs

This Week	Last Week	
1	1	DISCO FEVER—Various (K Tel)
2	2	TNE SOUND OF BREAD—Bread—(Elektra)
3	5	20 COUNTRY CLASSICS—Tammy Wynette (CBS)
4	4	30 GREATEST—Gladys Knight & The Pips (K Tel)
5	7	RUMOURS—Fleetwood Mac (Warner Bros.)
6	10	FOOT LOOSE & FANCY FREE—Rod Stewart (Riva)
7	3	FEELINGS—Various (K Tel)
8	9	20 GOLDEN GREATS—Diana Ross & The Supremes (Motown(
9	29	GREATEST HITS—Donna Summer (GTO(
10	12	NEVER MIND THE BOLLOCKS, NERE'S THE SEX PISTOLS—Sex Pistols—(Virgin)
11	30	GREATEST NITS VOL. 2—Elton John (DJM)
12	17	OUT OF TNE BLUE—Electric Light Orchestra (United Artists)
13	13	NEWS OF THE WORLD—Queen (EMI(
14	14	LIVE AND LET LIVE—10 cc (Mercury)
15	19	GREATEST HITS—Abba (Epic)
16	11	40 GOLDEN GREATS—Cliff Richard (EMI)
17	15	ROCKIN' ALL OVER TNE WORLD—Status Quo (Vertigo)
18	6	GREATEST NITS—Paul Simon (CBS)
19	8	GET STONED—Rolling Stones (Arcade)
20	18	MOONFLOWER—Santana (CBS)
21	20	ARRIVAL—Abba (Epic)
22	45	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
23	16	BY REQUEST—Salvation Army (Warwick)
24	39	HEROES—David Bowie (RCA)
25	43	SECONDS OUT—Genesis (Charisma(
26	35	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)
27	34	ROXY MUSIC GREATEST HITS—Roxy Music (Polydor)
28	32	RED STAR—Showaddywaddy (Arista(
29	25	COME AGAIN—Derek & Clive (Virgin(
30	40	A STAR IS BORN—Soundtrack (CBS)

WEST GERMANY
(Courtesy Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)
SINGLES

This Week	
1	DON'T LET ME BE MISUNDERSTOOD—Leroy Gomez (Phonogram Philips) Intersong/Intro
2	TI AMO—Noward Carpendale (EMI Electrola)—Melodi Sugar
3	BLACK IS BLACK—Belle Epoque (Carrere/Polydor)—Melbin Siegel
4	MULE OF KINTYRE—Wings (Capitol/EMI Electrola)—Melodie der Welt
5	LADY IN BLACK—Uriah Heep (Bronze Ariola)—Global
6	TI AMO—Umberto Tozzi (CBS)—Melodi Sugar
7	QUEEN OF CNINA TOWN—Amanda Lear (Ariola)—Arabella
8	SUREIN' USA—Leif Garrett (Atlantic)—Arc
9	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram(—Bellver
10	NEEDLES AND PINS—Smokie (Rak/EMI Electrola(—UA Music
11	BELFAST—Boney M (Nansa Intl./Ariola)—Far/Intro/Goldy/Sikorski
12	LOVE ME BABY—Sheila B. Devotion (Carrere/Polydor)—Magazine/Roba
13	MISS BROADWAY—Belle Epoque (Carrere/Polydor)—Robe
14	TANZE SAMBA MIT MIR—Tony Holiday (Polydor/DGG)—A.B.R./Sugar
15	LOVE IS IN THE AIR—John Paul Young (Ariola)—FD and H

LPs

This Week	
1	20 TRAUM MELODIEN—Orchester Anthony Ventura (K tel)
2	SANTA ESMERALDA—Leroy Gomez (Philips/Phonogram)
3	SEINE 20 GROSSEN HITS—Harry Belafonte (Arcade)
4	AUF LAST GEHT'S LOS—James Last (Polydor/DGG)
5	NEIMAT DEINE LIEDER—Various Artists (K tel)
6	SUPER 20 INTERNATIONAL—Various Artists (Ariola)
7	DIE NEUE SUPER 20—Various Artists (Ariola)
8	BRIGHT LIGHTS AND BACK ALLEYS—Smokie (Rak/EMI Electrola)
9	NIGN LIFE—Various Artists (Polydor DGG)
10	ROCKIN' ALL OVER TNE WORLD—Status Quo (Vertigo/Phonogram(

FRANCE
(Courtesy of RTL Hit Parade)
As Of 12/28/77
SINGLES

This Week	
1	SNEILA & BLACK DEVOTION—Singin' In The Rain—Carrere
2	JOHNNY HALLYDAY—J'ai oublie de vivre (Philips/Phonogram)
3	GILBERT BECAUD—On a besoin d'un ideal (Pathe Marconi)
4	BONEY M—Belfast (Nansa/Carrere)
5	JACQUES BREL—Les remparts de Varsovie (Barclay)
6	MICHEL DELPECN—Fais un bebe (Barclay)
7	VERONIQUE SANSON—Bernard's song (Elektra/WEA)
8	DAVE—Plus ca va plus je t'aime (CBS(
9	JAIRO—Es la nostalgia (JMB/Polydor)
10	SYLVIE VARTAN—Georges (RCA)

ITALY
(Courtesy Germano Ruscitto)
As Of 1/3/78
LPs

This Week	
1	ONCE UPON A TIME—Donna Summer (Durium(
2	BURATTINO SENZA FILI—Edoardo Bennato (Ricordi)
3	MOONFLOWER—Santana (CBS—MM(
4	ROTOLANDO RESPIRANDO—I Pooh (CGD—MM)
5	DON'T LET ME BE—Santa Esmeralda (Phonogram)
6	SECONDS OUT—Genesis (Charisma—Phonogram)
7	MINA CON BIGNE—Mina (PDU—EMI)
8	SAMARCANDA—Roberto Vecchioni (Phonogram)
9	STAR WARS—Sound Track (20th Century—Phonogram)
10	IO DENTRO, IO FUORI—Ornella Vanoni (Vanilla—Fonit Cetra)

HOLLAND
(Courtesy of Production Nugo Van Gelderen(
As Of 1/12/78
SINGLES

This Week	
1	MULL OF KINTYRE—Wings (Bovema)
2	EGYPTIAN REGGAE—Jonathan Richman & Modern Lovers (Ariola(
3	SINGIN' IN THE RAIN—Sheila & B Devotion (CNR(
4	BELFAST—Boney M (Dureco)
5	LOVE IS IN THE AIR—John Paul Young (Ariola)
6	'T SMURFENLIED—Vader Abraham (Dureco)
7	A FAR L'AMORE COMINCIA TU—Raffaella Carra (CBS)
8	WE ARE TNE CHAMPIONS—Queen (Bovema)
9	HOW DEEP IS YOUR LOVE—Bee Gees (Polydor)
10	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Phonogram)
11	LUST FOR LIFE—Iggy Pop (Inelco)
12	LIVIN' WITHOUT YOU—Patricia Paay (Bovema(
13	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Bovema(
14	DANCIN' PARTY—Showaddywaddy (Negram)
15	DADDY COOL—Darts (Negram)

MEXICO
(Courtesy of Ortiz Mexico(
As Of 12/22/77

This Week	
1	MA BAKER—Benny M (RCA)—El Tren (Orfeon(
2	SON TUS PERJUMENES MUJER—Los Alvarado (Ariola)
3	TARDE—Rocio Durcal (Ariola(
4	YES SIR, I CAN BOOGIE—Baccara (RCA)
5	YOU'RE MY WORLD—Helen Reddy (Capitol)
6	PAJARILLO—Napoleon (RaN)
7	HOMBRE—Napoleon (Raff)
8	ERES TODA UNA MUJER—Raul Vale (Melody)
9	STAR WARS TITLE THEME—Meco (RCA(
10	AMIGO—Roberto Carlos (CBS)

GREECE
(Courtesy Lefty Kongalides and compiled from charts in the publications Ophkoakoustiki, Stop and Hellinikos Vorras)
LPs

This Week	
1	HOTEL CALIFORNIA—The Eagles (Asylum(
2	I REMEMBER YESTERDAY—Donna Summer (Casablanca)
3	LOVE FOR SALE—Boney M (Music Box)
4	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips(
5	BOOK OF DREAMS—Steve Miller Band (Mercury)
6	ANIMALS—Pink Floyd (Harvest(
7	MAGIC FLY—Space (Music Box(
8	LE JARDIN DU LUXEMBOURG—Joe Dassin (CBS)
9	FORTE FORTE FORTE—Raffaella Carra (CBS)
10	RUMOURS—Fleetwood Mac (Warner Bros.)

PORTUGAL
(Courtesy Musica & Som)
SINGLES

This Week	
1	VERDE VINNO—Paulo Alexandre (Rossil)
2	I REMEMBER ELVIS PRESLEY—Danny Mirror (Rossil)
3	MA BAKER—Boney M (Ariola(
4	UNLIMITED CITATIONS—Cafe Creme (Pathe(
5	NINGUEM TAMBEM SONHA—Clarisse & To (Rossil)
6	JUNTO A LAREIRA—Jose Cid (Orfeu(
7	O QUE PASSOU PASSOU—Cocktail (Polydor(
8	TIA ANITA—Jose Cid (Orfeu)
9	FIRST EP—Queen (EMI(
10	MARCO—TV Series (Vanas)

LPs

This Week	
1	FESTIVAL POLYSTAR 77—Various Artists (Polystar)
2	17 SUPER EXITOS—Various Artists (Imavox(
3	19 ZECHINO D'ORO—Various Artists (Rifi)
4	DISCO REI 77—Various Artists (Movieplay)
5	CANTIGAS NUMA LINGUA ANTIGA—Amalia Rodrigues (Columbia)
6	RAIN DANCES—Camel (Decca)
7	OXYGENE—Jean Michel Jarre (Polydor)
8	WORKS—Emerson, Lake & Palmer (Ariola)
9	MAGIC FLY—Space (Vogue)
10	GOING FOR THE ONE—Yes (Atlantic(

ARGENTINA
(Courtesy Prensario(
As Of 12/29/77
SINGLES

This Week	
1	CARA DE GITANA—Daniel Magal (CBS)
2	UNA LAGRIMA Y UN RECUERDO—Grupo Miramar (Microfon)
3	POR MUCHAS RAZONES TE QUIERO—Palito Ortega (RCA)
4	MORIR AL LADO DE MI AMOR—Demis Roussos (Philips(
5	AZUCAR PIMIENTA Y SAL—Hector Varela (Microfon(
6	FIESTA—Raffaella Carra (CBS)
7	MORENA DE 15 ANOS—Adolfo (TK)
8	VESTIDA DE NOVIA—Pomada (RCA(
9	MA BAKER—Boney M (RCA)
10	ELLA—Miguel Gallardo (EMI)

LPs

This Week	
1	LOS CONSAGRADOS—Selection (RCA)
2	FESTIVAL DE EXITOS 78—Selection (RCA)
3	EN CASTELLANO—Roberto Carlos (CBS)
4	UNICAMENTE—Los Wawanco (EMI)
5	I REMEMBER YESTERDAY—Donna Summer (Microfon)
6	PARA BAILAR EN JEANS—Selection (EMI)
7	40 MINUTOS VOL 2—Pepe Galan (TK)
8	UNO, DOS, TRES—Cuarteto Imperial (CBS)
9	RUIDOS EN ESPANOL—Selection (Philips(
10	SEPRENTINA 78—Conjunto Serpentina (RCA)

German Brain To Dureco In Holland

AMSTERDAM—Dutch company Dureco has signed a three-year pact to distribute product of the German Brain label in Holland. Brain is a sub-label of the Metronome concern and specializes in progressive German rock music.

Before the end of January, Dureco will push out 25 Brain albums, seven by the group Jane: "Jane," "Lady," "Fire, Water, Earth And Air," "Here We Are," "III," "Between Heaven And Hell," and "At Home." Five come from the group Novalis: "Novalis," "Konzerte," "Brandung," "Sommerabend" and "Banished Bridge."

There are four releases from the group Guru Guru: "Globetrotter," "Tango Fango," "Kanguru" and "Eektrolurch" and four more from the band Grobschnitt: "Grobschnitt," "Rockpommel's Land," "Jumbo" and "Baller Mann."

Three are by Neu: "Neu I," "Neu II" and "Neu III." Two are from Birth Control: "Increase" and "Backdoor Possibilities."

Dureco is to mass promote the Brain product through various Dutch music magazines. In the spring, Guru Guru is to visit Holland on a tour.

Capitol Puts Promo Push On Welch

TORONTO—Capitol-EMI of Canada is mounting an aggressive marketing push on the Bob Welch album, "French Kiss," in the hopes of obtaining gold certification in time for his tour in Canada this spring.

According to a Capitol spokesman, the album has not reached the same level of acceptance here as in the U.S., and for this reason the album is being reserviced to the media nationally. The marketing department, meanwhile, has established an instore display contest to boost sales. Among the prizes for the contest are Toshiba color television sets and electric cigaret lighters.

Key media persons are also to be serviced with a limited number of U.S. pressings of the album which incorporates the album's cover artwork into the vinyl. The "Sentimental Lady" single has also been released to radio stations in Canada on similar red vinyl which was pressed in Canada.

Tour dates have not been confirmed as yet, but Welch's management says the artist will be on tour in the U.S. by February, according to the Capitol source.

Joni's Release Date Provokes FM Race

TORONTO—Two major FM stations fought neck and neck to be first on the air with the latest Joni Mitchell album, "Don Juan's Reckless Daughter."

Classified as a Canadian content singer, Mitchell has a hard-core legion of fans in this city and both CHUM-FM and CILQ-FM had been giving the LP a fair bit of promotion prior to the actual release date.

On the New Year weekend, a CILQ-FM staffer obtained a copy of the album in New York, which could have given the station a scoop had not CHUM-FM been tipped off somehow. CHUM quickly contacted WEA in Canada and obtained a U.S. label copy, resulting in both stations broadcasting the work on Jan. 3.

Congratulations to Artie & United Artists

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ariola

Cayre's New Prices Slanted To Ensure Stability With Retailers

• Continued from page 1

the prices in all cases and in all regions.

which did not involve any increase in suggested list prices, the firm also restated its 10% return policy and stressed to its customers that there would be no exceptions to this limit

The new price list, along with a cover letter dated Dec 23 and signed by Cayre vice president Lee Schapiro, was mailed to subdistributors before the new year

Though there were no major changes in pricing and though the 10% return policy has been in effect quite some time, the significance of the firm's move resides in its resolve to make its policy a working reality rather than just a paper one

"Starting Jan 1 of this year," says Schapiro, "everyone knows what they have to pay (And) we intend to be more firm on the 10% allowance."

The Latin industry, especially in California, has had a price structure which Schapiro calls "non-existent"

Latin companies have been known to sell product at one price in New York and at another price in Miami

And even within regions certain customers have received special deals which have given them an advantage not offered to competitors

This has not only created pricing chaos, but has fostered deep-seated resentments among distributors when one learns that the other got an exclusive pricing advantage

In relation to returns, most companies have had a 10% ceiling that has never been enforced, and Schapiro himself admits that "we have never been really strict about enforcing it"

He explains that certain customers have gotten used to the practice of abusing return privileges which they use to pay their bills when found in a financial squeeze

Several sources in the Latin market here have accused Caytronics of contributing substantially to the very pricing problems it is now trying to rectify

The firm's former methods have been described as "wheeling and dealing" and as "lowballing"

But Schapiro flatly denies the charges

"We were the first company to establish a price structure (in the Latin business) eight years ago," he claims, "and we have stuck to the prices We have been pretty damn consistent with our policies"

As to the new price list, Schapiro explains that "it is just time to restate our prices" because the firm hasn't "had a price change since October 1976"

Whatever the case, the confusion regarding prices can be clearly seen by comparing Cayre's new price list and an older one which is marked effective March 1, 1976

The older list states the firm's subdistributor price on front-line $5.98 list product as $2.70 This year's price on the same product is listed as $2.57 in what seems to be a price decrease

But Schapiro explains that $2.57 has always been the going price and the discrepancy is a reflection of the convoluted nature of the pricing situation in the Latin market

Regardless of past problems and allegations the point remains that Caytronics has made a positive move to solidify its pricing policy

And since the firm is the undisputed leader in the Latin U.S. industry, the action may have wide-reaching effect

Already, Valentin Velasco, Los Angeles branch manager of the second-ranked Musart/Peerless line, is hailing the Caytronics move as beneficial to the entire industry

Velasco says he attempted to stick to a 10% return limit, for example, when he sent his customers a similar flyer three years ago

"But when you're the only one trying to do it," he says, "the customers just laugh at you"

He says that if Caytronics indeed sticks by its return policy, he in turn can be more strict in enforcing the policy with Musart customers

He does warn that a company that intends to enforce a return limit must refrain "from forcing product on customers" and from shipping product which hasn't been ordered

He does admit that Musart has not stuck to a fixed return percentage but he says that if one of his customers consistently goes beyond 20%-30%, he refuses to continue selling

Joe Ramirez, Velasco's counterpart in the Los Angeles Caytronics branch, says that when attempting to enforce a return limit in the past, "we got so much static that it created a public relations problem."

Addressing the pricing question, Ramirez says, "In the Latin industry, it seems that someone always feels that an exception to the rule can be found when you lay the buck on the table The problem is that many people in the Latin business think they are entitled to special concessions

"We're tired of people coming to us and saying, 'Here's cash, what can you do for me?'

"And I think what we're trying to say now is that come hell or high water, these are our prices and there will be no exceptions"

AMOUNTS TO PRICE INCREASE

Caytronics Eliminates Silver Series Of Disks

LOS ANGELES—Caytronics Corp has eliminated its Silver Series from its Caytronics, Arcano, Caliente, Carino and Salsoul-Salsa lines, a move which in effect means a price increase for that product

Certain numbers from each of those catalogs had been designated in the Silver Series category about three years ago, giving the product a $4.98 instead of $5.98 list price, and allowing the firm to move out excessive inventory on that product

Cayre vice president Lee Schapiro says the good of the special series has been accomplished, so all the product will be reintegrated to the regular catalog, raising the list price back to $5.98

All Silver Series product was formerly designated by the letter X in the prefix of the catalog enumeration The converted product will now adopt the regular prefixes for each respective line

Aside from the series change, the firm plans no further price increases in the near future.

Schapiro says he expects the firm's top line product to hold its $5.98 list price through 1978

Though he concedes costs justify an increase to $6.98 list, the serious import flow from Mexico has prevented the move

Billboard SPECIAL SURVEY For Week Ending 1/21/78

Billboard Special Survey Hot Latin LPs™

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SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Con Mariachi Vol. 2, Arcano 3353
2	CHELO La Voz Ranchera Musart 10638
3	RIGO TOVAR Dos Tardes De Mi Vida Mericana-Melody 5610
4	NAPOLEON Hombre Raff 9066
5	AMALIA MENDOZA Con Mariachi Gas 415?
6	NAPOLEON Paparillo Raff 9065
7	JUAN GABRIEL Siempre En Mi Mente Arcano 3388
8	VICENTE FERNANOEZ La Muerte De Un Gallero Caytronics 1492
9	JUAN GABRIEL Con Mariachi Arcano 3282
10	NAPOLEON Vive Raff 9055
11	COSTA CHICA Topame Fama 549
12	AGUSTIN RAMIREZ Que Chulita Estas Freddie 1066
13	CORNELIO REYNA Te Vas Angel Mio CR 5052
14	LOS TIGRES OEL NORTE Vivan Los Mojados Fama 554
15	VICENTE FERNANOEZ El Hijo Del Pueblo Caytronics 1481
16	AGUSTIN RAMIREZ Damelo Freddie 1047
17	RIGO TOVAR El Triunfador Internacional NovaVox 118
18	ROBERTO PULIOO & LOS CLASICOS Copa Tras Copa ARV 1041
19	RENACIMIENTO 74 Perdido Para Siempre Ramex 1015
20	CHELO Con Mariachi Musart 10585
21	JOSE-JOSE Reencuentro Pronto 1076
22	AGUSTIN RAMIREZ No. 1 Otra Vez Freddie 1056
23	RENACIMIENTO 74 Viajando, Ramex 1009
24	LOS UNIOOS Que Me Entierren Cantando Perez 501
25	LITTLE JOE & LA FAMILIA La Voz De Aztlan, Leona 007

NEW YORK (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album Vaya 66
2	ISMAEL MIRANOA No Voy Al Festival Fania 508
3	ORQUESTA BROAOWAY Pasaporte Coco 126
4	LA OIMENSION LATINA Presentando A Andy Montanez Top Hits 2018
5	LOS HIJOS OEL REY Los Hijos Del Rey Karen 30
6	RICAROO RAY/BOBBY CRUZ Reconstruccion Vaya 57
7	JOHNNY PACHECO The Artist Fania 503
8	TOMMY OLIVENCIA El Negro Chombo Inca 1055
9	LA SONORA PONCENA El Gigante Del Sur Inca 1054
10	VARIOUS ARTISTS Salsa Disco Party TR 130
11	ISMAEL RIVERA De Todas Maneras Rosas Tico 1415
12	WILFRIOO VARGAS Wilfrido Vargas & Los Beduinos Karen 28
13	VARIOUS ARTISTS Super Salsa Singers Fania 509
14	EL GRAN COMBO 5to Aniversario EGC 014
15	PUERTO RICO ALL STARS Los Profesionales Fania 005
16	FANIA ALL STARS Rhythm Machine Columbia 347 1
17	ORQUESTA SUBLIME Sublime TR 1[illegible]
18	HECTOR LAVOE De Ti Depende Fania 5[illegible]
19	ROBERTO ROENA Numero 9 International 9/4
20	YAMBU Yambu [illegible]
21	MACHITO/LALO ROORIGUEZ Fireworks [illegible]
22	WILLIE COLON/RUBEN BLAOES Metiendo Mano Fania 500
23	ANGEL CANALES Con Sabor TR 1[illegible]
24	RALPHY SANTI Ralphy Santi & Su Conjunto TR 132
25	JUNIOR GONZALEZ Tiempos Buenos/Good Times, Fania 510

DECRIES 'OBSOLETE' TAG

N.Y. WADO Fights Format Shift

• Continued from page 32

settle in There's a shakedown period, you might call it, during which the immigrant is adapting to his new world

"I don't say that any group is unimportant, and those people who want a young contemporary sound have got the other station (WJIT-AM)"

Laverne estimates that his targeted listener accounts for some 1.5-1.7 million of the estimated (by him) 2.3 million Hispanic residents of the New York metropolitan area

Laverne stresses his "music-is-secondary" viewpoint, noting that the older, less assimilated group he is after needs a great deal of public service programming

Indeed he claims the station "came into being as a Spanish format during the New York blackout of 1965 when it was pressed into service as an official emergency information outlet

"The response was so tremendous" he says "we have been full time Spanish ever since We just found a need and filled it"

As far as the music is concerned Laverne ignores (with no remorse) the young record buying public which is (like himself) mostly Puerto Rican He claims many of the new immigrants are from different countries in Latin America and he even aims a program "Canto A Las Americas," at the non-Caribbean population

In regard to his penchant for dusty old-time music Laverne proudly declares that every Friday is christened "Viernes Para Recordar" (or "Friday To Remember") and is devoted to pre-1950 recordings

"And that's our biggest day of all," he exclaims

In response to the "antiquated" charge, Laverne says that music the rest of the week is no more than 12 months old (label executives dispute this) and that the "music is upgraded all along."

Says Laverne "At one point we played no balladeers, and now we're playing Julio Iglesias Nothing ever stops here, it's a day-to-day process"

When it comes down to putting that music selection process into words, Laverne has a tough time

He says he personally listens to all product received (all active Latin labels service him) and he decides "on what I think people will like

"I listen for a sound," he says "It's a very personal thing how the hell can I explain it There's no way to put it into words

"I listen for I guess what you would call a pure Latin sound," he gropes, admitting preference for native folkloric music from Central and South America

"There's nothing that's excluded arbitrarily I will program any record as long as it falls within a program that exists in my mind"

Radio executives, no doubt, would love to crawl inside Laverne's mind and make a few changes They would certainly point out that the young Latin New Yorker (like Latins in most parts of the U.S.), are no longer so Americanized as he believes, and that they do enjoy modern Latin as well as American music

But while the labels keep a vigil waiting for further slips in WADO's position, Laverne remains staunchly behind his "money-making" programming

"A man who runs a radio station has to decide who he will serve," he concludes "I certainly am not in business to sell records, to serve the record companies I intend to serve my people and to give them what they need and what they want

"I try conscientiously to do what I believe is right, always keeping in mind that a friend to everybody is a friend to nobody"

Salmi Is Behind New Finn Label

HELSINKI—Veksi Salmi, well-known Finnish pop producer and lyricist, is a driving force behind a new local record company, Levytuottajat Oy started here a few weeks ago

Also involved is Paul Fagerlund, a top arranger, and Dennis Lisson, publisher of TV-AV Uutiset, who is the managing director

The company has emerged at what seems an unlikely time, since music sales have been badly affected of late by the general economic depression in Finland But Salmi says he is not particularly worried

First product includes albums by Kai Hyttinen, Gossi Harma and Hanne, released on the company's Gold Disc label, with Discophon handling distribution.

From The Music Capitals Of The World

• Continued from page 122

New York and other new product from the company includes two from the New York Philharmonic (CBS) including works from the "Concert Of The Century at the Carnegie Hall.

FERNANDO TENENTE

BARCELONA

Big promotion for Latin American hit "Llama rada" here a big hit by Spanish singer **Lorenzo Santamaria** (EMI). Also a strong promotional campaign for "Love Songs" by the **Beatles** (EMI) together with the book by **Joaquin Luzuriaga** "Los Beatles Que Amo" the author being part of media interviews as well as bookshop autograph sessions.

Decca here looking to make a hit of "Summer Of My Life" by **Simon May**. Arrangements in progress for **Paul Anka** (Ariola) to perform here soon. The song "Sueno El Piano" composed and produced by **Fernando Arbex**, new theme by **Micky** (Ariola) to follow up his Eurovision Song Contest number "Ennemame a Cantar".

Long and outstanding tour by **Dr. Feelgood** (Ariola) through Bilbao, San Sebastian, Madrid and Barcelona, with backup promotion for record product. **Sex Pistols** (Ariola) and **Lou Reed** (EMI) due here next March. Actress **Victoria Abril** has signed with EMI hoping for a new career as a singer.

Visit coming by French quartet **Cafe Creme** (EMI) to promote huge selling "Unlimited Cafe Boom" single. EMI has released a double album and cassette "Los 24 Mejores," selling at around $8, and including hits of most important artists of the company.

FERNANDO SALAVERRI

ATHENS

Composer **Mikis Theodorakis** now touring Europe giving a total of 110 concerts in a few months accompanying artists including **Petros Pandis**, **Margarita Zorbala**, **Sophia Mihailidou** and **Yiannis Themopoulos**. Mimos artist **Marie Farandouri** back here following concert tour of Australia.

First volume of the "Rebetika Anthology" by **Tasos Schorelis** just published, the work included song lyrics and biographies of composers lyricists and performers of rebetika songs, and the set will run to four volumes. Gold deck award for **Yiannis Psaiopoulos** for his best-seller album "Agapisa Me" (Mimos) and awards also went to **Yiannis Spanos** and **Yiorgos Kazmazakis**, who write songs for the LP.

Final court decision about copyright of lyrics of songs such as "Synefiasmeni Kyriaki" went in favor of veteran writer-singer **Vassilis Tsitsanis**. The case was brought by lyricist **N. Routsos** but he failed to convince the court that he had provided the words.

The Union of Greek Composers, which recently celebrated its 20th anniversary claims that over the past three years the promotion of its members' songs through radio, tv, concerts and so on has been drastically cut back, and is asking for government support to improve the situation.

Phonogram artist **Mort Shuman** flew to Athens to tape a special show for ERT TV. Special showings of the films "The Deep," "Car Wash" and "Star Wars" organized here for press, radio and tv people and record retailers from Athens and Thessaloniki. Tavern Emporio artist **Vicky Moshiotou** has signed a new contract with Lyra Records and best LP under the deal is Vicky Moshiotou Songs Spanos.

Most popular Greek album over the New Year period has been **Dionysus Savopoulos'** Anthologies Fos Ghynei Apo Ta Thymatokti (Lyra), a musical version of the Aristophanes' play Akharnes. LMI repertoire promoted through slides and films to retailers at a party here, staged by **Theodoros Samaras**. Email appointed his brew **Dionysus Savopoulos'** Anthologies Fos Ghynei Apo Ta Thymatokti (Lyra), a musical version of the Aristophanes' play Akharnes. LMI repertoire promoted through slides and films to retailers at a party here, staged by **Theodoros Samaras**. Email appointed **Vicky Moshiotou** as its new international repertoire manager and **Vassilis Apostolidis**, public relations manager.

Phonogram released a new album of Greek songs by **Vicky Leandros**, made just before she joined CBS. Music Box artist **John Tsiu** currently appearing in a Greek nightclub in Chicago. Radio France honored composer **Yiannis Spanos** for his arrangement of Colors Of Greece, rated one of the best foreign records of the past year. Composer **Manos Hadjidakis** resigned from the National Lyric Theater where he was an executive council member.

German Impact

• Continued from page 102

success with Baccara and the Scorpions stresses we at RCA Schallplatten have something to offer the world market."

Gaby Rucht, of United Artists Music in Muenchen, says, "Personal contact is much more important than telexes, letters or phone calls. And this year our foreign partners will be much more responsive to German product following our international hits."

Major MIDEM Attack

• Continued from page 116

Plant Life label, featuring folk and easy listening music, and the German Ornament label, specializing in blues music, at MIDEM. And "Release Info," a weekly magazine on the Dutch music industry, will profile Dutch record and publishing companies in a special 80-page issue.

A.V.I. RECORDS PRESENTS THE 1978 INVASION

Depressed New Year For Ontario's Clubs

By DAVID FARRELL

TORONTO Club owners in Ontario are suffering badly for lack of patrons, with bad news turning for the worse for many on the traditionally thriving New Year's Eve show and-drinks package

Three major rock haunts in Toronto, which normally host full houses on the New Year's Eve night, suffered severely this time with seats galore untouched for the entire evening.

Al Demers, club attractions agent for Music Shoppe, figures outdoor sports are attracting people away from the clubs, but also cites the shortage of disposable income in the 19-25 bracket as being another strong reason for the slump in club business.

Mike Lyons, owner of the Colonial Tavern in this city, confirms that his club hasn't been pulling in crowds as expected and also sees the money supply as being a possible cause for the bar slump Recently booking in Stan Getz for a week, the Colonial was expecting fairly brisk business, Lyons says, but on the average only 50% of the club was filled, even with a short television news clip on Getz' appearance on one of the local news programs

A lack of innovative and exciting talent is also cited as a probable cause for the club business tailing off. Chris Sumerton from The Agency says "punk was a good shot in the arm but it just didn't catch on"

Boredom within the music scene has been pinpointed as one cause for the talent slump by a number of people in the business, including Donald Tarlton, key Montreal concert promoter Added to this, some say too many groups are content to keep touring the same grounds on a more or less continual basis with the eventual outcome being that the acts become overexposed and lose their drawing power

Both Somerton and Demers, from the agency vantage point, predict a rash of new acts moving in to create a new level of excitement at the club level in the next six to eight months. But neither foresees a return to the overflow capacity crowds at the major clubs on a continual basis for a long time to come

Says Demers "I think more and more people are getting tuned to outdoor sports, whether it be skiing, skating, tennis, hockey, or whatever At one time they were willing to go and spend this available money in a club but they have moved on to other things Prices in clubs have increased over the past year as well"

Says Somerton at The Agency, "a year ago a relatively new band was asking for $1,000-$1,200 a week, and today it's up to around $1,500-$1,750. Clubs are having to charge admission today, the price of liquor has gone up and advertising budgets have had to increase All this makes the club a high-priced entertainment form."

For the time being then, club owners are making do with local talent bought at modest prices and carefully selecting higher-priced "outside" talent on a less frequent basis

Following a heavy lineup of concert attractions in this city at Maple Leaf Gardens, Massey Hall and the Seneca Fieldhouse, CPI is running approximately four to five shows over the January-February period, marking a slowdown in its own production business

As for the future, says one luckless club owner "perhaps when the tax refunds are returned the clubs will start to fill up again, I hope"

CBS Tops 1977 CRIA Certificates

TORONTO CBS Records is the clear winner in the CRIA 1977 certifications listing with 58 titles to its credit It is also the first label to achieve quadruple and triple platinum sales certifications, for "Boston" and "A Star Is Born" respectively

A total of 216 titles were certified by the CRIA in 1977 compared to 187 in 1976 Of this total, 64 album titles were submitted for platinum certification, an increase of 14 over previous year figures, and 115 gold albums certified, an increase of 30 over 1976 figures

Only two singles achieved platinum status in the past year, however, down five over 1976 The singles were "I Feel Love" by Donna Summer, certified for Quality Records, and "You Light Up My Life" by Debby Boone for WEA A total of 26 singles were certified gold in 1977, down 19 over 1976

A breakdown of the certification listings for 1977 shows that CBS held the highest number of sales plaques with a total of 58 certifications, which break down into 26 platinum and 29 gold LPs and 3 gold singles WEA came in second with a total of 32, broken down into 15 platinum and 12 gold LPs, 1 platinum and 4 gold singles. GRT Records came in third place with 19 certifications, broken down into 3 platinum and 14 gold LPs and 2 gold singles

Capitol and RCA tied for fourth place with 16 certifications per company, A&M in fifth place with a total of 14, MCA and United Artists tied in sixth place with 13 per company, Polydor in seventh with 10, Quality, London and Trans-Canada in eighth place with 6 per company, followed by Mushroom, Aquarius and Attic Records with one certification per company

Platinum album certifications represent sales in excess of 100,000 units, and for singles, in excess of 150,000 units

Morning Music Sees Copyright Violations

TORONTO—Morning Music Ltd has placed all chain stores and rack jobbers in Canada on notice advising them that they are marketing merchandise which contains works which are infringing copyright

Morning Music says this could lead to the racks and stores being joined in action against the manufacturers of the product and the distributors

The publisher claims that three of their copyrights ("My Melody Of Love," "Dearly Beloved" and "A Lovely Way To Spend An Evening") are contained on packages by Bobby Vinton, Max Bygraves and "The Magic Organ," which AHED is marketing and promoting without having obtained the proper licenses

London Distributing W.A.M. Music Corp.

MONTREAL The W A M Music Corp Ltd has signed a distribution deal with London Records in Canada

Leon Aronson and Dixon Van Winkle announced the agreement with London, which includes national distribution for their artists' Basic Black & Pearl, Carlyle Miller, Birds Of A Feather and Sonara

From The Music Capitals Of The World

TORONTO

Christopher Ward's next WEA single is titled 'Maybe Your Heart,' culled from the upcoming 'Spark Of Desire' LP produced by **Jack Richardson**. ... **Al Martine** is playing five cities in central Canada in support of his latest Capitol LP titled "The Next One Hundred Years" March is the month for the next **Ian Thomas** album with simultaneous U S release on Atlantic, titled 'Still Here" Punk outfit, **the Poles**, returned from New York's CBGB's with an El Mocambo date lined up in town and steady airplay on their "CN Tower" signal on CILQ FM and CFNY FM The band is recording the follow up disk at Soundstage

The Diodes tour plans have not come through as planned but an Aragon date is firmed in Chicago, Jan 20, with the **Ramones** and **Ranaways** ... **Sweeney Todd** vocalist **Brian Guy Adams** has left the band **David Bradstreet** is recording his second A&M album at Manta Sound A mass exodus of staffers at CBS witnessed for the New Orleans convention Jan 25 28

New album from CBS by **Zon** expected in late February, to be followed by intensive tour schedule across country **Peter All** returns to city for an El Mocambo date, Jan 15 16 A&M reports the "Crime Of The Century" LP to be up to 590,000 unit mark Label has released "Dreamer" from the disk with strong national reaction **Levon Helm & the RCO All Stars** cancelled western Canada tour, to be produced by Perryscope Prod

"Like I've Never Been Free Before" by **Fran McKendree** on Arista is billed two parts Canadian content since the former McKendree Spring vocalist has been residing in Toronto for past couple of years, and employed local producers' **Fred Mollin** and **Mat McCauley**. No album scheduled as yet Another Canadian content billing goes to **Rick Danko** for all tracks on his current Arista solo project, save 'Sip the Wine"

April Wine has what promises to be another smash hit at home with 'Rock 'n' Roll Is A Vicious Game," culled from the upcoming Aquarius studio LP

CBS act the **Diodes** have embarked on a 24 city, North America tour to support their debut album, self titled Year end album picks by leading daily rock writers included **Sex Pistols, Elvis Costello, Cheap Trick** ('In Color') and **Bruce Cockburn** ('Circles In the Stream') Jug band group the **Dirty Shames** made a rare appearance on CBC TV's 90 Minutes Live over the Christmas period, plus a two night stint at the Riverboat with **David Wiffen** sitting in on stage Wiffen, meantime is planning to record a collection of his out of print songs at the Belfry in Victoria this spring

The original **Thundermug** is back on the road playing dates, under management to **Martin Melhuish** **Lisa Hartt Band** off Rising Records and negotiating now with several labels Punk club David's recently burnt down without injuries, leaving the city without a venue for the genre's music **Nick Panaseiko** has left Quality Records as central Canada promotion manager to join WEA in Ontario promotions

Garfield is confirmed on a 60 city tour in the U S with **Seals and Crofts** according to Polydor here The act's second album has just been released in the U S on the Capricorn label Former **April Wine** bassist **Jim Clench** is reportedly joining BTO with **Fred Turner** moving over from bass to lead guitar The band has been rehearsing and recording its first album without **Randy** at Little Mountain Sound in Vancouver

DAVID FARRELL

Polygram Trimming Intl Operational Setup

• *Continued from page 1*

where there is an overlap of jobs some executives will retire early"

It has been no secret to the international industry that Polygram president Coen Solleveld has been very much preoccupied with the problem of escalating costs in the record industry And although it has long been the policy of the group to eliminate competition from those areas of activity where no benefit accrues from competitiveness i.e pressing, administration, distribution -this new move is an indication that the Polygram Group is suffering currently from the kind of top heaviness which is working against profitability in many major record companies

In a statement issued Thursday (12), Solleveld announced that the purpose of the restructuring plan was, "to strengthen the creative potential of the division"

The commercial, administrative and technical functions at headquarters level will be concentrated in Baarn, Holland, and Hamburg, Germany, as joint departments of the central Polygram record services Until now, these functions have been handled individually by the two record divisions.

The Polygram communique states "Through this move Phonogram International and Polydor International under the management of Pieter R Schellevis and Werner Vogelsang will form the management of the newly created unit, Polygram Record Operations"

The realignment also means that Polydor or Phonogram companies in 19 countries will now be renamed Polygram. Countries concerned are: Argentina, Australia, Brazil, Canada, Denmark, Ghana, Greece, Hong Kong, India, Ireland, Italy, Kenya, Mexico, New Zealand, Nigeria, Portugal, Singapore, Spain and Venezuela.

Says Solleveld, "These measures are an important step towards an artist-oriented organization, geared to promote our evergrowing artist roster internationally to the fullest possible extent."

Polygram, which has affiliates in 31 countries and manufacturing plants in 21 countries, employs 13,000 people and had a global turnover last year of $850 million

Says Schellevis, "We still remain two separate record companies, completely independent as far as finding talent and marketing are concerned But in the long run we have found that there are certain services which can be successfully combined, such as pressing and market research In the United States, we have even had classical repertoire on Phonogram and Deutsche Grammophon sold by the same salesman, and it works

"This has led to the definite conclusion that it makes sense to have competition in the field of a&r and marketing, but not in non-competitive areas.

"In one sentence what this reorientation adds up to is that we are maintaining competitiveness where it matters and eliminating it where it hurts."

Music Gains Airplay

• *Continued from page 82*

selves the title the Sutton Place Dancers, because of their loyalty to the Minneapolis-based Sutton Place discotheque, are helping to proliferate the disco concept through free dance lessons.

According to operators of Sutton Place, the group has remained faithful to disco and the club from its inception 18 months ago as a gay disco, through its several changes including straight and black

Jim Wessels, head deejay at the club, describes the loosely knit group of about 100 dancers as the true stars of Sutton Place. "Many faces have come and gone," he states, "but this group of regulars devotes many of its evenings each week to dancing, teaching and generally entertaining other patrons, all without pay"

According to Wessels, none of the dancers started as professionals, but over the years they have honed their hobby to a fine art. "They do it," he states, "because they love the lights, the music and the crowds and above all they love dancing."

Wessels feels the presence of the dancers has helped boost patronage, and has helped draw other performers out of their otherwise shy shells. "We would like to have a group of them in every club in this city; it would be fantastic for business," he states

Rubinstein & Minor's Xeti

• *Continued from page 4*

producers around are free to do projects for anyone," says Rubinstein

"While it may be costly to hire the producer of my choice per project, I believe I will get the best match of producer to artist," he adds

Minor, who has been traveling throughout the country pulling together a regional staff, says within the next few weeks this staff will be firmed up in New York, Los Angeles, Cleveland, Atlanta, Baltimore/Washington and Chicago He notes that he is talking to five regional persons for the positions

Rubinstein says he will maintain a low artist roster level He notes that although the label will be basically in the new talent business, he is also looking at midrange acts.

"We're interested in acts that have had hits but are not superstars and acts that still need development. "We're also looking at acts that have been around and found a marketplace following of 100,000-200,000 LPs which I believe can be broken into the 500,000-one million range," says Rubinstein

"Before an act goes on my label, I want to know who is going to manage him On the other hand, I will manage an act I believe in until I find the right manager for him or until I have the act at the place to where I can interest a good manager"

Rubinstein says another requirement is that his acts must be working "They must be well matched with their producers."

He is negotiating to sign two established acts and will bring about eight new acts to the label, he says.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/21/78

Number of LPs reviewed this week 54 Last week 20

Spotlight

GORDON LIGHTFOOT—Endless Wire, Warner Bros BSK3149 Produced by Lenny Waronker, Gordon Lightfoot. Lightfoot fans won't be disappointed with his newest collection of romantic ballads, and country tinged midtempo rockers. Much of the material leans more away from the country influence although there is enough boogie to satisfy his country following. His evocative lyrics always his stronghold, rate among his most powerful and are accompanied by more orchestration than usual, including an entire string section. Included is a reworked version of "The Circle Is Small."

Best cuts: "Endless Wire," "Songs The Minstrel Sang," "Daylight Katy," "The Circle Is Small."

Dealers: Lightfoot is a perennial favorite

EMMYLOUS HARRIS—Quarter Moon In A Ten Cent Town, Warner Bros BSK3141 Produced by Brian Ahern. Like Linda Ronstadt and Crystal Gayle, Emmylou Harris has all the vocal tools to appeal in large fashion to both country and pop audiences. In this her latest effort, she seems to have crystallized that elusive bridge once and for all. With sharply written material from a number of authors, Harris' evocatively sweet and high pitched voice sweeps majestically through bittersweet ballads, uptempo numbers with country and Cajun flavorings, and straight ahead pop. Her backup band is as tight as it's ever been and a real joy is ex Band member Rick Danko and Willie Nelson who contribute supporting and harmony vocals on two tracks.

Best cuts: "Easy From Now On," "Two More Bottles Of Wine," "To Daddy," "Leaving Louisiana In The Broad Daylight," "One Paper Kid."

Dealers: Harris gets stronger each outing

Pop

DR BUZZARD'S ORIGINAL SAVANNAH BAND—Meets King Penett, RCA AFL112402 Produced by Stony Browder Jr. Though working in a disco vein, the Savannah Band is among the top stylists in the pop field. The disco beat is there, but so is a lot more as the band weaves a tapestry of sounds and styles, using just about every musical form in the last 40 years. This LP, dedicated to the "king of rock n roll," is based around a loose concept of a film soundtrack LP of a film musical of the '40s. The lyrics by August Darnell are sophisticated while the music of Stony Browder does them justice.

Best cuts: "I'll Always Have A Smile For You," "Mister Love," "Transistor Madness/Future DJ."

Dealers: This is lavishly produced, both the cover and the content. Stock this soul, disco and pop

KENNY ROGERS—Ten Years Of Gold, United Artists UALA835N Co-produced by Larry Butler, Kenny Rogers. With assistance from some of Nashville's finest musicians and backup vocalists, Rogers has recreated his 10 year span of gold successes stemming from his First Edition days with "Ruby Don't Take Your Love To Town" and "Reuben James" to current country oriented releases, "Lucille" and "Daytime Friends," that have found their way into the cross over market. Production is clean and brilliant with able accompaniment supplied by strings, guitars, steel, keyboards and arp synthesizer.

Best cuts: All cuts

Dealers: Because of Rogers' success in both pop and country fields, stock in both pop and country bins

STATUS QUO—Rockin' All Over The World, Capitol ST11749 Produced by Pip Williams. Four piece English hard rockers use John Fogerty's "Rockin' All Over The World" as its title and theme. While Status Quo's version of it is a far cry from Fogerty's, it is nonetheless a driving rocker filled with some powerful riffs and a catchy hook. The rest of the material is mostly disciplined heavy rock that manages to sustain momentum. The lead vocals are very similar sounding to Steve Tyler of Aerosmith but don't be quick to consider this group a copy. There's something stands out among the decibels.

Best cuts: "Hard Time," "Can't Give You More," "Rockin All Over The World," "Too Far Gone."

Dealers: Group has a modest following here

ART GARFUNKEL—Watermark, Columbia JC34975. Produced by Art Garfunkel. This album has been in the works for more than a year and the result justifies the time. The album is sort of a tribute to songwriter Jimmy Webb as 10 of the songs were penned by him. The orchestration is extensive as the Muscle Shoals Rhythm Section, the Chieftains, David Crosby, Stephen Bishop, Webb on keyboards, and a host of other first rate talent helps out. A highlight is a crafty version of Sam Cook's "(What A) Wonderful World" as Paul Simon and James Taylor add vocals.

Best cuts: "(What A) Wonderful World," "Crying In My Sleep," "Saturday Suit," "Mr. Shuck N Jive."

Dealers: Garfunkel is a strong solo artist in his own right

SEA LEVEL—Cats On The Coast, Capricorn CPN 0198 Produced by Stewart Levine. This second album by Sea Level sees the group expand from four to seven members. Good lead vocals from Chuck Leavell on what is basically a set of well crafted Southern boogie rock. Sea Level's music recalls the solid down home approach of the Allman Bros., while still creating its own identity. Excellent use of the Muscle Shoals horns and a string quartet.

Best cuts: "That's Your Secret," "Had To Fall," "Song For Amy."

Dealers: The group made the top 50 with its first LP in 1977

SWEET—Level Headed, Capitol SKAO11744 Produced by Sweet. This may well be the album that will launch Sweet in the U.S. From the opening goodtime rocker to the end, this album is well crafted, energetic, free wheeling rock. The four man English rockers alternate lead vocalists so that the chances for vocal repetition are slim. Even the lengthy instrumental breaks are fluid and maintains a fervent drive that gains in power more than it slackens. Many tunes are reflective of Pink Floyd with its eery textures and ethereal rock sound. The generous but not excessive synthesizer interplay among guitars, bass, keyboards, horns and strings keeps the instrumentals as vibrant as the vocals.

Best cuts: "California Nights," "Love Is Like Oxygen," "Dream On," "Air On A Tape Loop."

Dealers: Inside jacket reveals what the front cover drawing is

LONNIE JORDAN—Different Moods Of Me, MCA MCA2329 Produced by Lonnie Jordan. This is the first solo project by a member of War since the group switched labels from UA to MCA. Jordan co wrote all of the eight cuts here and also plays keyboards, bass, guitar, drums and all percussion. The styles range from funky rockers to sleek, soulful ballads. Good instrumental support from a basic five piece band while the songs also benefit from strong female vocal backup.

Best cuts: "Grey Rainy Days," "Disneland," "Nasty," "He Used To Be A Friend Of Mine," "Different Moods Of Me."

Dealers: Stock with War and Lee Oskar product

ANGEL—White Hot, Casablanca NBLP7085 Produced by Eddie Leonetti. This five man flash heavy metal group comes up with some tasty surprises here. Most of the tunes are class rockers as the playing is more cohesive, especially the guitar riffs of Punky Meadows and an ever present synthesizer. Lead vocalist Frank DiMino propels the gut and drive of the band with his dynamic vocal renditions. Apparently the band's music can now complement its stage performances.

Best cuts: "Winter Song," "Don't Leave Me Lonely," "Ain't I Gonna Eat Out My Heart Anymore," "Stick Like Glue."

Dealers: Angel is a label priority

AZTEC TWO STEP—Adjoining Suites, RCA APL12453. Produced by Vini Poncia. Neal Shulman and Rex Fowler are the nucleus for this group whose material has been on the esoteric side. But now under the guidance of producer Poncia, Aztec Two Step seems to have combined the proper elements to make its music more commercially accessible. However artistic integrity is not sacrificed as evidenced in Fowler's evocative lyrics and the easy flowing yet rhythmically complex arrangments. The soft backing of the band rounds out these poignant melodies.

Best cuts: "I Wonder If We Tried," "One Thing I Forgot To Tell You," "John Gary," "Looking Glass," "Up In Lilly's Room."

Dealers: Group's modest cult following could reach new heights should this catch on

LONNIE DONEGAN—Puttin' On The Style, United Artists UALA827H Produced by Adam Faith. The man credited as being the first to bring American jazz, folk and blues influences to England in the 60s is paid back by all the musicians who acknowledge their debt to him. Those appearing here read like a who's who and include the likes of Elton John, Leo Sayer, Rory Gallagher, Nicky Hopkins and the list continues. Donegan's vocals fit right in with the sizzling instrumentals.

Best cuts: "Have A Drink On Me," "Puttin' On The Style," "I Wanna Go Home," "Frankie And Johnny."

Dealers: Kind of a longshot but a classic nonetheless

Soul

MAZE FEATURING FRANKIE BEVERLY—Golden Time Of Day, Capitol ST11718 Produced by Frankie Beverly. Seven piece self contained r&b outfit led by the talented writer/singer Beverly again makes funky music that should cross over into pop. This second outing however is more sophisticated with its breezy yet funky orchestrations and the smooth restrained vocals of Beverly. Emphasis is on percussion with congas standing out. Beverly's vocals remains the band's strongpoint.

Best cuts: "Travelin Man," "Workin Together," "Golden Time Of Day," "I Wish You Well."

Dealers: Group scored big twice last year on the soul chart

FOSTER SYLVERS—Capitol ST11716 Produced by The Sylvers, Al Ross, Bob Cullen. This young singer had a sizable hit five years ago with "Misdemeanor," and that was before the Sylvers family group inherited the Jackson Five's crown as kings of teenage pop soul disco. Included here are lots of happy, peppy songs like a fun remake of Frankie Lyman & the Teenagers' "Goody, Goody," and a few ballads like a slowed down version of Elvis' "Don't Be Cruel." Eight of the 10 songs are Sylvers' originals, and all feature strong orchestral backdrops, with good use of strings, and one cut, flute.

Best cuts: "Goody, Goody," "Happy," "Super Scoop," "I'll See You In My Dreams."

Dealers: Stock with Sylvers product

Country

WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie, RCA AFL12686 No producer listed. After the impressive success of "Wanted The Outlaws," featuring primarily Jennings and Nelson, RCA would be wise to press a platinum supply of the popular duo's new release. Five of the songs are duets while both artists render three songs each in solo fashion. The hard driving bass line that indelibly marks each Jennings number permeates the LP, even the Nelson cuts to a lesser degree. There's a blend of polished, smooth guitars and some crafty steel work. A well produced, handsomely packaged LP, this contains 11 songs, any of which could be singles.

Best cuts: Try them all, there are no weak cuts here

Dealers. Order in large quantities and prepare for reorders, both pop and country

CONWAY TWITTY—Georgia Keeps Pulling On My Ring, MCA MCA2328. Produced by Owen Bradley. Twitty offers a varied set of ballads, rockers and midtempo selections influenced primarily with steel and solid bass lines in this LP titled after his latest hit single. Harmonica and piano change the instrumental pace in "Honky Tonk Song," while strings, banjo and harmonica blend with Twitty's smooth, pure country delivery for a tribute to the "Grand Ole Opry" titled "The Grandest Lady Of Them All," and electric guitars step in to bring out the best in the Chuck Berry classic "Mabellene." Background vocals heard throughout range from accompaniment by the Nashville Sounds to L.E. White and Carol Lee Cooper to Joe E. Lewis.

Best cuts: "Georgia Keeps Pulling On My Ring," "Honky Tonk Song," "Let It Ring," "I've Never Loved You More."

Dealers: Twitty's product always goes to the top

Jazz

HERB ALPERT/HUGH MASEKELA—Horizon (A&M) SP728 Produced by Stewart Levine, Herb Alpert, Caiphus Semenya, Hugh Masekela. In this rather unexpected but welcome collaboration, Alpert and Masekela offer a set of well crafted jazz instrumentals sparked with spontaneity and Afro/Latin derived vigor. The excellent musicians gathered for this LP are given ample room for improvisation within interesting structures constructed by the four co-producers also credited as arrangers. Production excellence gives the work a bright and polished finish. Strings and background vocals, used sparingly, add to the LP's rich texture.

Best cuts: "Skokiaan," "Moonza," "Happy Hanna," "Lobo."

Dealers: Plenty of crossover possibilities here

Latin

ROBERTO CARLOS—Roberto Carlos, Caytronics CYS1505. No producer listed. Next to Julio Iglesias, Brazilian vocalist/composer Carlos is perhaps the most widely accepted artist in the pop Latin field. With this LP, he shows again that pop acceptance does not require a bland, homogenized approach. The varied cuts on this LP, revealing rock and even jazz influences, are of varied tempo and mood and the lyrics are always affective and intelligent. Carlos, whose original vocal style is rough edged and sincere, is at his best in the heart wrenching ballads that reflect unconsolable but resigned sadness and loss.

Best cuts: "Amigo," "Hablando En Serio," "Siento Mucho Amiga Mia," "Aquellas Tardes De Domingo."

Dealers: Carlos is popular in every region of the U.S. Latin market

LOLITA—Mi Carta, Caytronics CYS1506. Produced by Jose Luis De Carlos. This is the third U.S. release for the young Spanish vocalist whose previous LP was a substantial hit on the East Coast. Lolita returns with a well balanced set of ballads and lightly rhythmical numbers including her own title composition and the Spanish version of Albert Hammond's "When I Need You." Lolita's vocals are intense and emotional but avoid melodramatic excesses. The tasteful, elegant arrangements are by R. Perez Botija who also contributes three compositions.

Best cuts: "Caricia A Caricia," "Te Quiero Todo," "Te Quiero Y Basta," "Si Me Amaras."

Dealers: This is a superior LP that should extend the artist's popularity westward

YOLANDITA MONGE—Soy Ante Todo Mujer, Coco CLPX139 Produced by Enrique Mendez. Puerto Rican vocalist Monge, in her third LP for the label, offers a highly accessible set of pop music featuring pleasant melodies and varied tempos including a modernized tango. The orchestration, arranged by Raul Parentella, is subtle and controlled, never overblown. Monge's voice is pure, gentle but expressive and the instrumentation is interesting and unusual, providing unexpected and arresting touches. The excellent recording was done at Ion Studios in Buenos Aires, Argentina.

Best cuts: "De Igual A Igual," "Yo Soy Una Mas," "Ahora Que El Tiempo Ha Pasado."

Dealers: Attractive album cover makes for excellent display

(Continued on page 137)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor Ed Harrison, reviewers Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh, Paul Grein, Ed Kelleher

Anne Murray
Let's Keep It That Way

An exceptional new album with Anne Murray performing songs written by Jackie DeShannon, Kenny Rogers, Kim Carnes, Johnny Nash and others. Includes her new single, "Walk Right Back" written by Sonny Curtis.

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spring

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/21/78

Number of singles reviewed this week **51** Last week **64**

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Pop

KANSAS—Dust In The Wind (3:36); producer Jeff Glixman, writer K Livgren, publisher Don Kirshner, BMI Kirshner ZS84274 Second single from this avant garde rock group's "Point Of Know Return" LP is a poignant ballad that features evocative lyrics a catchy melody and a strong lead vocal The band's use of strings sets a chilling mood and blends well with the flowing rhythms

ART GARFUNKEL—(What A) Wonderful World (3:30); producer Arthur Garfunkel writers Adler Alpert Cooke, publisher Kags, BMI Columbia 310676 Garfunkel's crafty reworking of this Sam Cooke oldie results in a refreshing mid tempo tune that is graced with vocals by James Taylor and Paul Simon The light and breezy tone is supported by excellent guitar piano and string backing

recommended

GEILS—I Do (3:06); producer J Geils Band, writers J & F Paden, Smith Stephenson & Mason, publisher ABC/Dunhill, Yvonne, BMI Atlantic STA3365BMO

RANDY EDELMAN—Take My Hand (3:44); producer Bill Schnee, writer Randy Edelman, publisher Piano Picker/Unart, BMI Arista AS0309

HUDSON BROTHERS—I Don't Wanna Be Lonely (3:16); producer Tony Macaulay, writer Robbie Patton, publisher Rocket, BMI Arista AS0286

FANDANGO—Headliner (3:40); producer Neil Portnow writers D LaRue, R Blakemore, publisher Life and Times Live, BMI RCA JH11194

BILL QUATEMAN—Wait Until Tomorrow (3:22); producer Barry Mraz writer Jimi Hendrix, publisher Sea Lark Enterprises Yameta, BMI

DARTS—Daddy Cool/The Girl Can't Help It (2:28); producers Richard Hartley & Tommy Boyce, writers F Slay, Jr, B Crewe, B Troup publishers Regent BMI Robbins ASCAP United Artists UAXW1125

FRANKLIN MICARE—Delectable Love (3:15); producer Joel Dorn, writers Franklin Micare publisher Maverick ASCAP Private Stock PS45182

DAISY DILLMAN BAND—Border Bound (3:55); producer John Pete & Northern Star Artists, writers M Krueger S Becker publisher Druva Loka Music/Zib Music, BMI United Artists UAXW1128

NANCY SHANX—Ready To Fall In Love Again (3:06); producer Michael Stewart writers N Shanx, A Pitts, W Smith, publisher Macomb Music Patramani BMI United Artists UAXW1135

DON BROWN—Sitting In Limbo (3:17); producer Don Brown writers Cliff Bright, Plummer, publisher Island BMI First American 45FA1D2AS

KATHY BARNES—Something's Burning (3:46), producer Dave Burgess, writer Mac Davis, publisher Screen Gems EMI, BMI Republic REP012A

Soul

PARLIAMENT—Flash Light (4:08), producer George Clinton writers G Clinton B Worrell, W Collins publisher Ricks Music Malbiz, BMI Casablanca NB909DJ This funky r&b number features garbled vocal snatches, weird sound effects and lots of synthesizer which could help it tie into the galactic craze The ending has a nice sax break and a vocal phrase which repeats as the record fades

recommended

JOHNNY GUITAR WATSON—Love That Will Not Die (3:43); producer Johnny Guitar Watson, writers Johnny Guitar Watson publisher Vir Jon BMI DJM 01US1D34

MANDRILL—Can You Get It (Suzie Caesar) (3:29); producer Jeff Lane writers C Wilson, L Silson R Wilson MD C Cave II, J Jessup, N Santiago, W Wilson, publisher Mandrill ASCAP Arista AS0304

LINDA LEWIS—Can't We Just Sit Down And Talk It Over (4:15); producer Tony Macaulay writer Tony Macaulay publisher Macaulay/Almo, ASCAP Arista ASD307

Country

MOE BANDY—Soft Lights And Hard Country Music (2:50); producer Ray Baker writer S D Shafer publisher Acuff Rose, BMI Columbia 310671 Bandy is out of the shoots again with a midtempo hurting song that finds a relief in honky tonks and hard country music Bandy's delivery works well with the tune which is highlighted by piano, fiddles, steel and lead guitar

BILL ANDERSON & MARY LOU TURNER—I'm Way Ahead Of You (3:04), producer Buddy Killen writers Curly Putman Sonny Throckmorton publisher Tree BMI MCA MCA40852 A soft spoken mellow production features both Anderson and Turner as lead vocalists in an almost narrative exchange of lyrics Instrumentation relies mainly upon strings and steel

FREDDIE HART—So Good, So Rare, So Fine (3:47); producer Steve Stone writers S Stone II Shannon, publishers ATV/Welbeck, BMI/ASCAP Capitol P4530 Hart matches a love ballad with the thought of temptation that builds in production from simple beginnings to a large orchestral ending Hart's easy delivery and convincing interpretation blends well with the instrumental building

DUGG COLLINS—Someday I'd Like To Love You When You're Mine (2:46), producer The General writers Leslee Barnhill, Joe Bob Barnhill publisher Songmaker, ASCAP SCR SC154 A gentle musical backdrop enhanced by strings and steel provides a strong foundation for Collins' smooth lead vocal Sensitive and romantic lyrics coupled with crisp production gives Collins his strongest effort to date

recommended

PEGGY SUE—To Be Loved (2:16), producer Gene Kennedy writers Barry Gordy Jr/Tyran Carlo publisher Not available Door Knob WIGDK804SA

JIM REEVES—You're The Only Good Thing (That's Happened To Me) (2:12); producer Bud Logan writer Jack Toombs, publisher Golden West Melodies BMI RCA JH11187

DON KING—Music Is My Woman (2:59); producer Bill Walker writer Scott Summer, publisher Con Brio, BMI Con Brio CBK129A

B.J. THOMAS—Everybody Loves A Rain Song (2:33); producer Chips Moman writers Mark James Chips Moman publishers Screen Gems/EMI/Baby Chick/Stratton House BMI MCA MCA40854

MARK JAMES—Everybody Loves A Rain Song (3:01); producer Mark James, writers Mark James Chips Moman publishers Screen Gems/EMI/Stratton House/Baby Chick BMI Private Stock PS45179

LINDA CASSADY—Little Teardrops (Are Smarter Than You Think) (2:36), producer Jim Foster writer Aaron Allan publishers Electric Mule/Sheri Kay EMI Cin Kay AA026CK127

RED SOVINE—Farmers And The Miners (2:09); producer Tommy Hill writers T Lockwood F Carlo publishers Power Play/Back Pocket BMI Gusto Starday SDS8201

BOBBY HOOD—Come On In (2:32); producer Bobby Hood, Sr writer Bobby Hood Jr publishers Prize Music/Starcast Music, ASCAP Plantation PL169

J.R. WILLIAMS—Twilight Time (2:49), producers Bernie Vaughn, Billy Hall writers Buck Ram, Morty Nevins Al Nevins Artie Dunn publisher Porgie Music BMI Boll Weevil BW117

Disco

AMANDA LEAR—Blood and Honey (7:14); producer Anthony Monn, writers A Monn A Lear publisher Arabella (no U S pub) Chrysalis CDS2197 The hook here is Lear's deep throated mysterious vocals shrouded in a hypnotic, throbbing backbeat Lots of horns, percussion keyboards and synthesizer provide highly danceable interludes

Easy Listening

recommended

GERI CAMACHO—Long Before He Flies (3:43); producers John Lacinole & Frank Jones, writers Dan Fobart, Tom Shapiro, publishers ATV/Toucan Music/Music Co II/Folshap Songs BMI Good Company GC102

First Time Around

RICK DANKO—What A Town (3:24); producers Rick Danko Rob Fraboni, writers Rick Danko, Bobby Charles, publishers Myomy Music/Rice & Gravy, BMI Arista AS0306 Ex Band member Danko presents a Band like sound since he sang lead vocals on many of the group's songs This solo effort features that deep, identifiable voice over a fiery rhythm section that has a country rock feel to it

F.D.R.—Candy (3:10); producers Lorne Saifer, Vinny Albano, writer F Rain, publisher April, ASCAP Portrait 670012 This is the type of perky commercial pop single that Top 40 radio dotes on It is fast and busy but melodic, with the jazzy combo sound of Hamilton Joe Frank & Reynolds' "Winners & Losers" Keyboards dominate the full orchestral backing

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week. recommended—a tune predicted to land on the Hot 100 between 31 and 100 Review editor—Ed Harrison

Billboard LPs

• Continued from page 1...

LEO DAN—Leo Dan, Caytronics CYS1504. Produced by Pablo Ramirez. Though South American in origin vocalist Dan has had his greatest U S success in the Mexican mariachi idiom He returns here with another set of stylized mariachi tunes, nine of which he has composed himself or in collaboration The LP's greatest assets are clean and original arrangements (by Pedro Ramirez) and a well balanced variety of selections from the standard ranchera ballad to a bouncy, accordion spiced norteno tune to a lovely flute adorned number

Best cuts: "Ausencia" "De Que Me Sirve" "La Mariana," "Que Me Van A Hablar De Amor"

Dealers: Dan still has catalog albums that sell strong

First Time Around

JERICO HARP—United Artists UALA812G. Produced by Peter Yarrow. An excellent first time effort by this Midwestern duo consisting of Tom Schmidt and Jim Thomas who prove themselves top form singer/songwriters Lovely melodic ballads focusing on love abound throughout highlighted by the team's gentle but effective harmonizing A stellar Nashville group of musicians provide the background strength and Yarrow whose touch is very professional, adds strings here and there for an even greater feeling of tranquility

Best cuts: "Is It Really Love At All" "Oh Sarah" "Old Enough, Young Enough" "Sanctuary," "She Even Woke Me Up To Say Goodbye"

Dealers: Several potential singles

WILLIE ALEXANDER AND THE BOOM BOOM BAND, MCA MCA2323. Produced by Craig Leon. This production captures the raw spontaneous excitement of a group that excels in new wave intensity without the reckless or excessive pitfalls The slight pop flavor of Alexander's vocals and keyboards weaves with a solid guitar, bass and drums in slight echoes of Ray Davies and Mott The Hoople on both a harder and more romantic level The variety, control and rhythmic playing throughout makes for a refreshing addition to the new wave movement

Best cuts: "You've Lost That Lovin Feelin," "Radio Heart" "You Beat Me To It"

Dealers: Group is big on the East Coast

THE BILLIE HAYS BAND, MCA MCA2324. Produced by Pardo Jones. Hays is a dynamic female vocalist with a stylistic blues/rock voice The material is mostly uptempo or driving rock fronted by the gutsy but controlled vocals of Hays While the driving beat clearly puts this in the rock bag there are subtle traces of r&b and blues that comes across in Hays vocal delivery There is some sparkling band accompaniment, primarily the guitar riffs of Lyle Annis and Bob Duke's keyboards Half of the album's 10 cuts are co written by Hays and Annis and shows that the pretty singer has a flair for lyrics

Best cuts: "Leggo My Ego," "You Don't Need My Love," "Me & Johnny Were Lovers," "Gimme Your Lovin"

Dealers: Airplay could draw attention to this

DENNE AND GOLD, MCA MCA2303. Produced by Ken Gold. Britishers Ken Gold and Micky Denne until now have spent a good deal of time behind the scenes as songwriters with Gold trying his hand at production also Gold in fact, was a backing vocalist for Elton John on a recent tour of England and the U S The pairing of the two results in some tasty soft rock almost in the England Dan & John Ford Coley tradition The ballads are well paced with interesting lyrics while the alternating lead vocals and harmonies effectively changes pace Denne's guitar and Gold's guitar and bass are backed by a rather low key seven piece outfit

Best cuts: "Let's Put Our Love Back Together," "Midnite Creeper" "We've Got It Jumpin Now" "Uncertain"

Dealers: Radio action crucial

CRANE, Capitol ST11742. Produced by Chuck Crane. Chuck Crane handles lead vocals and guitars, bass and keyboards The backing is solid as Crane alternates from mid tempo ballads to driving rockers, effectively and without restraint All but one tune Eric Clapton's "Why Does Love Have To Be So Sad" were penned by Crane and displays a flair for rock n'roll lyrics and melodies The lengthy songs allow the band to showcase on some tight jams

Best cuts: "Oh Dancer," "Can't Run Away" "Now You Know Just How It Feels," "Lady In Love"

Dealers: Label is pushing Crane

Billboard's Recommended LPs

pop

ANNE MURRAY—Let's Keep It That Way, Capitol ST11743. Produced by Jim Ed Norman. Good mix of new songs by Jackie DeShannon Kenny Rogers and Kim Carnes with oldies like "Tennessee Waltz," "Walk Right Back" and "Hold Me Tight" Solid instrumental support from a seven member backup band with added strings bringing a graceful touch to the ballads **Best cuts:** "Walk Right Back" "You're A Part Of Me," "There's Always A Goodbye"

HORSLIPS—Aliens, DJM DJLFA16 (Amherst). Produced by Alan O'Duffy, Horslips. The foremost exponents of Irish rock return with an album which may be their most accessible to date Irish mythology and the potato famine of the 1840s set the musical stage but what it all comes down to is hard progressive rock n'roll and it is here that Horslips delivers the goods **Best cuts:** "Speed The Plough" "Sure The Boy Was Green" "New York Wakes" "Ghosts"

ALESSI—All For A Reason, A&M SP4657. Produced by David Lucas. The second album from Billy and Bobby Alessi is another set of light pretty pop tunes written by the duo Good slick orchestral charts on the songs, which are programmable for pop, rock and MOR radio **Best cuts:** "All For A Reason," "Farewell," "London" "Make It Last"

ROSALIE SORRELS—Moments Of Happiness, Philo 1033. Produced by Rosalie Sorrels, Mitch Greenhill. This time out, the Sorrels touch is applied mostly to the material of other song writers though for admirers of this lady's composing talents, there are a couple of her own tunes included Over the past decade, Sorrels with her beautiful whiskey voiced style has been carving out an impressive body of work and this LP is among her finest achievement. **Best cuts.** "Ain't Nobody Got The Blues Like Me" "High Flyin' Wonder" "See You Stand That Way" "Truth Is On the Streets"

ALEXANDER HARVEY—Purple Crush, Buddah, BDS5696. Produced by Lewis Merenstein, Ron Frangipane. Harvey has [illegible] new swinging, bouncy style balanced with mean[illegible] and enjoyable [illegible] strumental accompaniment include[illegible] other first for Harvey An excellent writer with[illegible] "Delta Dawn," Harvey wrote all of the material on the LP **Best cuts:** "Every Now & Then I Have To Cry," "Hot'lanta Lady" "The Stars On The Rippin' Water" "[illegible] Raise No Fool"

THE SCRATCH BAND—Big Sound BT1009. No producer [illegible] This record actually falls [illegible] a single and an album [illegible] straight forward [illegible] singe[illegible] [illegible] Best [illegible]

Closeup

SEX PISTOLS—Never Mind The Bollocks, Warner Bros. BSK3147. Produced by Chris Thomas, Bill Price.

This unrelenting musical tantrum epitomizes the attitude of a significant portion of working class Britons, who according to news reports, are largely unemployed, second generation welfare recipients. If not they're doomed to dull factory jobs

Sex Pistols

They are, however, able to perceive the world around them. Hence, the lyrical sentiments on this album, as they apply to conditions in the U.K. accurately ape more polished, less politically neutral commentary on the same subjects.

It is as if the chorus and verse of these bleak, vitriolic cantatas were being sung by psychedelicized versions of Leo Gorsey and the Dead End Kids, in a revved up scene from a 1930s social drama movie that shows the eternal "wise guys" hurling jibes at swells alighting from limousines.

In that sense, the Sex Pistols' debut LP ranks as a milestone in rock music's journey from blue lament to a force for cultural change.

From the opening cut, the tone is raw, oozing sarcasm, punctuated by gasps of grim, working class humor. "Seventeen" opens the LP with the quartet shouting "I'm a lazy sod. I'm a lazy sod" over and again, but delivered at peak energy. Certainly not a lazy performance, indicating that the lads are willing to work, if the job means something to them. And so the issue of meaningful work, currently a hot topic of professional seminars, enters the world of pop music.

"New York" is a put-down of suburban teens who flock to the Bowery and the other Gotham punk venues to stare at the freaks and "real" punks, while dressed in gaudy, expensive glitter fashion.

Throughout these bitter, snarling diatribes the music remains incessantly thunderous, guitars slashing, drums foreboding, bass booming, while the vocal choruses echo lead singer Johnny Rotten's sarcasm.

Repeated listening prompts some startling discoveries. A song called "Bodies" which recounts the abortion and/or murder of an infant, by presumably, its mother, becomes poignant the third time around. As the music bubbles and roils in the background, the singer mimics the murderer's state of mind ("who wants a brat like that" ...") then the public's state of mind ("she's an animal" ...") until finally, the chorus concludes "I'm an animal."

Not exactly a bleeding heart attitude toward unwanted children, but any policeman can attest it to be an accurate reflection of the response of the neighbors talking about a child slayer in retrospect, after the reporters have left the scene. When truth hurts, it's either shouted in anger or anguish. The Sex Pistols manage both. This is not easy listening music.

"Holidays In The Sun" seems inspired by street corner bemusement over the fact that the land of the former enemy, Germany, has become a tourist mecca with jaded Britons who can afford to travel opting for a sight seeing tour of the Berlin Wall or Belsen.

It is no surprise this album is banned in many U.K. retail outlets and radio stations but not because it is anti British. On the contrary when one listens carefully to the lyrics and the singer's inflections, a shred of patriotism can be heard. "Anarchy In The U.K." and the cynical "God Save The Queen" are in fact swaggering complaints about the hypocrisy of lofty visions of democracy.

The Pistols ask quite clearly "Is this what's become of us?" and at one point following the shouted chorus of "God Save the Queen" one of the group yells "really?"

When one takes into account the fact that pop music has for many people, particularly the young, become an outlet for complex states of mind rather than mere entertainment, the Sex Pistols' debut LP shines with a malevolent luster much like an allegorical horror story would have been received in times when people read books.

For that reason, and that reason alone, it is a brilliant piece of folk art, indigenous to the British Isles.

DICK NUSSER

Visa Label Bows At Jem

• *Continued from page 3*

Scott told the delegates that Passport would work to break its acts, such as Good Rats, the Pez Band, Brand X and others, while Visa would be more involved in various one-time deals, and would buy masters of popular import items for manufacture here.

He said that Jem would also continue to work with the various new punk labels, who, he said come to him "in hordes." He said "you wouldn't believe it if I told you how many of these singles we sell." A source at Jem says that a good punk single will sell about 1,500 units while sales for the Sex Pistols imports here reportedly run into the five figures.

The convention opened with an open house at Jem headquarters in South Plainfield, N.J. Wednesday (11), then moved to a cocktail party and dinner at the Piscataway Sheraton Motor Inn, where the business meetings were held the next day. Wednesday night was spent at Zaffy's, a local club where the National Lampoon show and Passport artists Pez Band and Good Rats performed.

Thursday *morning* was devoted to a product presentation by Passport and Visa. In the next couple of months Visa plans releases by Iggy Pop and James Williamson, Judas Priest, Nektar, Peter Hammill, Galaxy and Shirley Collins.

Coming from Passport will be "Heartbreaker," a new single off the "Intergallactic Touring Band LP as well as new mobiles and posters to help merchandise the sci-fi concept LP. Also on the way soon will be a new LP by the Good Rats to be promoted via in-store merchandising aids.

Further in the pipeline are some re-releases of product that were originally distributed through ABC as well as new product from the Pez Band, Anthony Phillips and "Synergy III" by Larry Fast.

Pipe Dreams In Wis. Enlarging

LOS ANGELES—Pipe Dreams, the three-store Wisconsin chain out of Green Bay, is moving into a 10,000 square foot combination central warehousing/retail store location in the next 60 days.

Steve Cook and Tom Morgans of the four-year-old upper Wisconsin web will open a 4,000 square foot street level location about a block away from their present Dousman Street site which today houses a 1,000 square foot store.

By April 1, they will have outfitted a basement 6,000 square foot warehouse area into a combination one-stop warehouse.

The 4000 square foot store will undergo about a $20,000 facelift before opening. That store will be the largest in the northern half of the state.

Diamond Produces

LOS ANGELES—Eddy Arnold's next RCA album will be produced by Joel Diamond, who handled Engelbert Humperdinck's "After The Lovin'."

Ira Moss-Vox Deal

• *Continued from page 3*

by its founder president George Mendelssohn, who will continue to make all a&r decisions. Under the deal, full creative control rests with Mendelssohn while Moss Enterprises will take over distribution, billing and other business facets of the operation, it is understood.

Sales direction will continue under Tom DiVita, long-time Vox executive.

Vox was formed more than 30 years ago, prior to the LP era and is one of the few remaining (some say the only) companies to have weathered all economic storms and retained its classical identity unbroken through the years.

Labels owned are Candide, Turnabout, Vox and VoxBox. Last named is a multi-disk budget package usually devoted to single composers.

Billboard's Recommended LPs

soul

BIG JOE TURNER—Have No Fear, Big Joe Turner Is Here, Roots Of Rock'n'Roll Vol. 2, Savoy 2223 (Arista). Reissue produced by Bob Porter. This lavish two record set with exhaustive liner notes explores the music of the '40s bluesman whose ideas were incorporated into what later became rock'n roll. Recorded over 30 years ago the sessions feature 31 songs performed by up to eight musicians. The recording quality is pretty good. **Best cuts:** "Howlin Winds," "Low Down Dog," "Corrine Corrina."

country

JERRY CLOWER—On The Road, MCA MCA2281. Produced by Snuffy Miller. Clower, who has sold more than a million LPs of his Southern stories, is back with a new batch of tall and humorous tales. Some are gleaned from his recent travels across the country and aided by a generous dash of exaggeration. Most of the material hails from Clower's time tested formula of using yarns from his early Mississippi days, including his favorite family, the Ledbetters. **Best cuts:** "Airport Goodbyes," "The Hot Hotel," "Steel Marbles," "My First Banana," "My Katy Burns."

TOMMY OVERSTREET AND THE NASHVILLE EXPRESS—There'll Never Be Another First Time, Pinnacle RDS2006. Produced by Tommy Overstreet. Recorded before his signing with ABC, nine of the 10 songs are a collaboration between Overstreet and Dale Vest for a concept LP dedicated to the lives and scenes behind the music industry from musicians, deejays and songwriters to women in their lives. Production is clean throughout with instrumentation complemented by piano, clavinet, dobro, steel, organ and fiddle. **Best cuts:** "To Know Love's There," "Country Song And You," "It Wasn't All That Bad."

ERNEST TUBB—The Living Legend, First Generation FGLP001. Produced by Pete Drake. With a new label formed just for "legends" such as Tubb and his first LP in almost three years, Tubb has assembled a now and then collection of songs with backup provided by his Texas Troubadours and long time friend Owen Bradley on piano. Highlighting the LP are self penned tunes previously out of catalog included on the "then" side. **Best cuts:** "Soldier's Last Letter," "Jealous Loving Heart," "Sometimes I Do."

disco

SINE—Happy Is The Only Way, Prelude PRL12151. Produced by Patrick Adams. This is decent formula disco with heavy use of the ARP 2600 synthesizer. The rest is the usual female choruses and the endless *metronomic beat. That no strings* are used gives the whole a more metallic Munich feel than is the New York norm. **Best cuts:** All about the same, can be segued anywhere.

jazz

CHARLES MINGUS—Jazz Workshop, Savoy 1113 (Arista). Produced by Ozzie Cadena, Bob Porter. The sessions, recorded in 1954 and 1955, have not been available on record for many years. It's good to have them back on the market since they feature Mingus as he was during one of his most productive periods. Side one features a three reed, three rhythm group while the flip finds Charlie [illegible] and drums. **Best cuts:** "Purple Heart," [illegible] "Wil liams," "Smog L.A.," "Rose Geranium."

DEXTER GORDON & WARDELL GRAY—The Hunt, Savoy SJL2222 (Arista). Produced by Ralph Bass, Bob Porter. This freewheeling jam session was recorded at an Elks Club in Los Angeles 31 years ago. Though the sound is understandably far from perfect, the energy of the music more than makes up for it. Jazz audiences at the time considered the matchup of tenor sax greats Gordon and Gray to be a major faceoff. **Best cuts:** "Disorder At The Border," "Cherokee," "The Hunt."

ART BLAKEY—Mirage, Arista SJL1112. Original producer Jac Holzman. This reissue from the Savoy label features Blakey & the Jazz Messengers in six tunes that capture the quintet's drive. It also provides a nice peek at Jackie McLean's tenor sax style before he moved to a more progressive stance. Trumpet, piano and bass work well with Blakey's drumming also. **Best cuts:** Your choice.

KENNY CLARKE—Kenny Clarke Meets The Detroit Jazzmen, Savoy 1111 (Arista). Reissue produced by Bob Porter. The Detroit jazzmen on this are Pepper Adams, Tommy Flanagan and Paul Chambers. These sessions were originally recorded in mid 1956. There is some fine bebop blowing here with some interesting and energetic solos. The order of the solos is not the same on any two tracks. **Best cuts:** "Cottontail," "Tricrotism," "Your Host."

RED NICHOLS & HIS PENNIES—Class Of '39, Blue Lantern LP1000. Producer unlisted. Taken from radio airings almost 40 years ago. This was a listenable Pennies aggregation but the recording is dreadful throughout the 15 clicky tracks. Nichols' cornet, Bill Maxted's piano and Ray Kemmerer's tenor pipe deserve a better memorial. But the LP will appeal to the memory seekers. **Best cuts:** "Wail Of The Winds," "What's New," "I Cried For You."

BUDDY RICH—Class Of '78, Great American Gramophone GADD1030. Produced by Norman Schwartz. Superbly recorded via direct to disk technique. Rich and his big spectacular band purvey five exceptionally brilliant tracks. The tunes are recent jazz standards but in Rich's book they acquire a fresh and moving dimension. No vocals. **Best cuts:** "Birdland," "Fiesta," "Bouncin With Bud," "Cape Verdean Blues."

VARIOUS ARTISTS—The Changing Face of Harlem, Vol. II, Arista SJL2224. Original sessions produced by Buck, Ram, Herb Abramson, Teddy Reig. A collection of 32 tunes from the vaults of Savoy Records, most of them released for the first time featuring the likes of Stuff Smith, early Nat "King" Cole, Pete Brown, Emmett Berry, and others playing the sort of boogie woogie, swing that grew into r&b and [illegible] jazz on the way. Recording quality is good. **Best cuts:** [illegible]

BOTH WORLDS—Dont'ch Hide It, TPI TP1004. Produced by Both Worlds. Both Worlds is an eight man fusion jazz rock band which also uses female background vocals. The group plays some excellent jazz funk, very tight with no unnecessary frills. Leader of the group appears to be drummer Ralph Fisher. Most of the tunes are instrumentals. **Best cuts:** "Get Up," "Dont'cha Hide It," "Coming On Strong."

latin

PAUL MARRERO—Romantico Y Salsero, Mericana XMX149. Produced by Joe Cain, Rene Lopez, Andy Kaufman. As the title implies, one side of this LP is devoted to romantic orchestrated ballads, the other to punchy salsa. As a vocalist Marrero does far better on the ballads than on the salsa though musically the salsa is powerful and accomplished. **Best cuts:** "Amigo," "Quiero Volver A Mi Tierra," "Tenias Que Tocarme A Mi."

LOU PEREZ—De Todo Un Poco/A Little Bit Of Everything, Tico JMTS1418. Produced by Lou Perez. The veteran arranger conductor Perez is back with another set of uninspired but festive salsa that features his excellent flute work. The album introduces a new rhythm, the "Bom Bon," which is probably doomed as a dance craze. **Best cuts:** "Bom Bon Bata," "Tumba Bongos Y Claves."

RAY CONNIFF—Exitos Latinos/Latin Hits, Caytronics CYS1502. Produced by Ray Conniff. The veteran orchestra leader and arranger has selected recent Latin hits and rendered them instrumentally for this LP. The arrangements are lively and excellent with Conniff nicely avoiding the pitfall of making the music become Muzak. Melody lines are handled by instrumental soloists including Conniff on trombone. A vocal chorus is used to good effect on some numbers. **Best cuts:** "Abrazame," "Dama Latina," "Jamas."

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Billboard HOT 100

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***Chart Bound**

DUST IN THE WIND—Kansas (Kirshner 84274)

SEE TOP SINGLE PICKS REVIEWS, page 137

This Week	Last Week	Wks. on Chart	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★1	1	17	BABY COME BACK—Player (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSO 879 (Polydor)	CPP
2	2	18	HOW DEEP IS YOUR LOVE—Bee Gees ● (Bee Gees, Karl Richardson, Albhy Galuten for Karlbhy Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882	WBM
3	3	15	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann, C. Weil, RCA 11121	CPP
★4	4	13	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475	WBM
★5	15	11	SHORT PEOPLE—Randy Newman (Lenny Waronker & Russ Titelman), R. Newman, Warner Bros. 8492	ALM
6	6	15	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ramone), P. Simon, Columbia 3-10630	
7	7	11	HEY DEANIE—Shaun Cassidy (Michael Lloyd for Mike Curb Productions), E. Carmen, Warner/Curb 8488	WBM
★8	10	14	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 45441	CPP
9	9	18	COME SAIL AWAY—Styx (Styx), D. DeYoung, A&M 1977	ALM
★10	17	7	STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten for Karlbhy Productions), B.R.M. Gibb, RSO 885	WBM
★11	16	11	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646	ABP/BP
12	5	15	BACK IN LOVE AGAIN—LTD ● (Bobby Martin), L. & Homes, Z. Gray, A&M 1974	CHA
13	14	11	RUNAROUND SUE—Leif Garrett (Michael Lloyd for Mike Curb Productions), D. DiMucci & E. Maresca, Atlantic 3440	ALM
★14	20	12	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 883	WBM
★15	22	9	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCauley, Fred Mollin), D. Hill, B. Mann, 20th Century 2355	WBM
★16	18	10	TURN TO STONE—ELO (Jeff Lynne), J. Lynne, Jet 1099 (United Artists)	B-3
★17	19	13	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, V. White, S. Burke, Columbia 3-10625	CPP
★18	23	13	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Nile Rodgers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435	WBM
★19	21	22	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV)	WBM
20	8	15	SENTIMENTAL LADY—Bob Welch (Lindsey Buckingham, Christine McVie), B. Welch, Capitol 4479	WBM
★21	26	8	DESIREE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10657	WBM
22	11	21	YOU LIGHT UP MY LIFE—Debby Boone ▲ (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8455	CPP
★23	31	10	EMOTION—Samantha Sang (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178	WBM
★24	28	12	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolas Skorsky, Jean Manuel De Scarano), B. Benjamin, S. Marcus, G. Caldwell, Casablanca 902	B-3
25	12	19	YOU CAN'T TURN ME OFF—High Inergy (Kent Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown)	CPP
26	13	20	BLUE BAYOU—Linda Ronstadt (Peter Asher), R. Orbison, J. Melson, Asylum 45431	
★27	34	8	WHATS YOUR NAME—Lynyrd Skynyrd (N.A.), G. Rossington, R. Van Zant, MCA 40819	MCA
28	29	11	POINT OF KNOW RETURN—Kansas (Jeff Glixman), S. Walsh, P. Ehart, R. Steinhardt, Kirshner 84273 (Columbia)	WBM
★29	32	11	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Calello), S. Linzer, D. Randell, RCA 11129	CHA
★30	37	7	LONG, LONG WAY FROM HOME—Foreigner (John Sinclair, Gary Lyons), M. Jones, L. Gramm, I. McDonald, Atlantic 3439	WBM
31	25	24	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle ● (Allen Reynolds), R. Leigh, United Artists 1016	B-3
★32	36	10	PEG—Steely Dan (Gary Katz), W. Becker & D. Fagen, ABC 12320	CPP
★33	40	6	TOO HOT TO TROT—Commodores (James Carmichael & Commodores), T. Clary, M. Williams, W. Orange, L. Richie, R. LaPread, W. King, Motown 1432F	CPP
★34	45	6	FFUN—Con Funk Shun (Skip Scarborough), M. Cooper, Mercury 73959 (Phonogram)	CPP
★35	42	7	LOVELY DAY—Bill Withers (Bill Withers, Clarence McDonald), B. Withers, S. Scarborough, Columbia 3-10627	CHA
36	38	12	AS—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54291 (Motown)	CPP
★37	53	6	HAPPY ANNIVERSARY—Little River Band (John Boylan & Little River Band), B. Birtles, D. Briggs, Capitol 4524	WBM
38	39	10	YOU'RE MY SOUL AND INSPIRATION—Donny & Marie Osmond (Mike Curb, Michael Lloyd), C. Weil, B. Mann, Polydor 14439	CPP
★39	48	5	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams (John Williams, Rick Chertoff), J. Williams, Arista 0300	CPP
★40	50	4	THEME FROM CLOSE ENCOUNTERS—Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), J. Williams, Millennium 608	CPP
★41	46	7	EASY TO LOVE—Leo Sayer (Richard Perry), L. Sayer, A. Hammond, Warner Bros. 8502	ALM
★42	47	8	STREET CORNER SERENADE—Wet Willie (Gary Lyons), M. Duke, J. Hall, M. Smith, Epic 8-50478	CPP
43	43	10	IF WE'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (Brad Shapiro, Millie Jackson), G. Morton, S. Throckmorton, Spring 175 (Polydor)	B-3
★44	57	5	NAME OF THE GAME—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3449	B-3
★45	54	6	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonesuch)	WBM
★46	51	6	SWEET MUSIC MAN—Kenny Rogers (Larry Butler, Kenny Rogers), K. Rogers, United Artists 1095	
★47	52	6	I LOVE YOU—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 907	ALM
★48	56	15	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16100 (Atlantic)	CPP
49	24	15	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Shield, Arista 0272	CPP
★50	59	4	ALWAYS & FOREVER—Heatwave (Barry Blue), R. Temperton, Epic 8-50490	ALM
★51	61	4	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor)	WBM
★52	62	5	CURIOUS MIND—Johnny Rivers (Johnny Rivers), C. Mayfield, Big Tree 16106 (Soul City)	WBM
53	55	12	BREAKDOWN—Tom Petty & The Heartbreakers (Denny Cordell), T. Petty, Shelter 62008 (ABC)	CPP
★54	69	4	GALAXY—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, MCA 40820	
55	27	12	GETTIN' READY FOR LOVE—Diana Ross (Richard Perry), T. Snow, F. Golde, Motown 1427	CPP
★56	67	4	REACH FOR IT—George Duke (George Duke), G. Duke, Epic 8-50463	ALM
57	30	16	IT'S SO EASY—Linda Ronstadt (Peter Asher), B. Holly, N. Petty, Asylum 45438	B-3
58	64	5	MINDBENDER—Stillwater (Buddy Buie), R. Walker, B. Bair, Capricorn 0280 (Phonodisc)	WBM
59	33	10	GIRLS SCHOOL—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4504	B-3
★60	72	9	COCOMOTION—El Coco (Michael Lewis), W.M. Lewis, L. Rinder, M. Bess, AVI 147	ALM
61	63	7	GOD ONLY KNOWS—Marilyn Scott (Bobby Torres, Leanne Meyers), B. Wilson, Big Tree 16105 (Atlantic)	ALM
62	65	7	YOU MAKE ME CRAZY—Sammy Hagar (Carter), S. Hagar, Capitol 4502	
★63	73	2	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283	CPP
★64	75	6	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450	WBM
65	35	11	MY WAY—Elvis Presley (Elvis Presley), P. Anka, J. Revaux, C. Francois, RCA 11165	MCA
66	68	8	ROCKAWAY BEACH—Ramones (Tony Bongiovi, Tony Erdelyi), Ramones, Sire 1008 (Warner Bros.)	
67	44	9	HOW CAN I LEAVE YOU AGAIN—John Denver (Milton Okun), J. Denver, RCA 11036	
68	71	4	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021	CPP
69	41	7	TRIED TO LOVE—Peter Frampton (Peter Frampton), P. Frampton, A&M 1988	ALM
70	58	16	ISN'T IT TIME—Babys (Ron Nevison), Conrad/Kennedy, Chrysalis 2173	CPP
★71	83	2	SO LONG—Firefall (Jim Mason), R. Roberts, Atlantic 3452	WBM
72	49	7	THE NEXT HUNDRED YEARS—Al Martino (Joel Diamond), Bernstein, Adams, Capitol 4508	CPP
★73	84	2	THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge (David Anderle), W. Robinson, R. Rogers, A&M 2004	CPP
74	78	9	OOH BOY—Rose Royce (Norman Whitfield), N. Whitfield, Whitfield 8491 (Warner Bros.)	WBM
75	79	4	TAKE ME TO THE CAPTAIN—Prism (Bruce Fairbairn), B. Higgs, Ariola 7678	
★76	88	2	OUR LOVE—Natalie Cole (Charles Jackson & Marvin Yancy For Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509	CHA
77	60	19	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1965	WBM
78	82	9	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rinder, G. Barton, D. Williams, AVI 112154	ALM
79	81	6	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (Larry Farrow), L. Farrow, E. John, Shadybrook 451041	CPP
★80	90	2	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection (Michael Zager For Love Zager Productions), R. Cook, B. Woods, Buddah 582 (Arista)	WBM
★81	NEW ENTRY		WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon (Art Garfunkel), L. Adler, H. Alpert, S. Cook, Columbia 3-10676	CPP
★82	NEW ENTRY		LADY LOVE—Lou Rawls (Sherman Marshall, Von Gray, Jack Faith), R. Gray, S. Marshall, Philadelphia International 8-3634	
83	87	4	BELLE—Al Green (Al Green), A. Green, F. Jordan, R. Fairfax, Hi 77505 (Cream)	ALM
★84	NEW ENTRY		LET IT GO, LET IT FLOW—Dave Mason (Dave Mason, Ron Nevison), D. Mason, Columbia 3-10662	
★85	NEW ENTRY		SHOUT IT OUT LOUD—Kiss (Kiss & Eddie Kramer), G. Simmons, P. Stanley, B. Ezrin, Casablanca 906	
★86	NEW ENTRY		TOUCH & GONE—Gary Wright (Gary Wright), G. Wright, B. Bechey, Warner Bros. 8494	WBM
★87	NEW ENTRY		EVERYONE LOVES A RAIN SONG—B.J. Thomas (Chip Moman), M. James, C. Moman, MCA 40854	CPP
88	91	8	UNTIL NOW—Bobby Arvon (John Lombardo), B. Arvon, First Artists 41000 (Mercury)	CPP
89	93	2	STORYBOOK CHILDREN—Bette Midler (Brooks Arthur), D. Pomeranz, S. Proffer, Atlantic 3431	WBM
★90	NEW ENTRY		SUPERNATURE—Cerrone (Cerrone), Cerrone, Cotillion 44230 (Atlantic)	CPP
91	92	4	COME GO WITH ME—Pockets (Verdine White), A. McKinney, R. White, R. Wright, Columbia 3-10632	ALM
92	66	15	SWINGTOWN—Steve Miller (S. Miller), S. Miller & C. McCarty, Capitol 4496	WBM
93	95	2	LOVE ME RIGHT—Denise LaSalle (Denise LaSalle), D. LaSalle, ABC 12312	WBM
94	80	5	WHAT A DIFFERENCE, YOU'VE MADE IN MY LIFE—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, RCA 11146	CPP
95	97	2	1,000 LAUGHS—Donny Lewis (Linda Creed & Jerry Goldstein), L. Creed, ABC 12313	
96	94	17	YOUR SMILING FACE—James Taylor (Peter Asher), J. Taylor, Columbia 3-10607	WBM
97	98	9	ANYWAY YOU WANT ME—Sylvers (Sylvers), L. Sylvers, E. Sylvers, Capitol 4493	
98	86	23	HEAVEN ON THE 7TH FLOOR—Paul Nicholas ● (Christopher Neil), Boyce, Hartley, RSO 878 (Polydor)	CHA
99	99	13	DON'T ASK MY NEIGHBORS—Emotions (Maurice White), S. Scarborough, Columbia 3-10622	CHA
100	96	27	BOOGIE NIGHTS—Heatwave ▲ (Barry Blue for Indigo), R. Temperton, Epic 8-50370	ALM

★ STAR PERFORMERS. Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will in some cases block out products which would normally move up with a star. In such cases products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are coded to piano/vocal sheet music copies of published music, and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music; CPI = Camino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

Blue Bayou (Acuff Rose, BMI)
Breakdown (Skyhill, BMI)
Come Sail Away (Almo/Stygian Songs, ASCAP)
Crazy On You (Andorra, ASCAP)
Curious Mind (Warner-Tamerlane, BMI)

A reflection of national sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Dept. of Billboard.

from the HOTTEST ALBUM OF THE YEAR!

SATURDAY NIGHT FEVER

ORIGINAL MUSIC FOR THE MOVIE WRITTEN BY BARRY, ROBIN & MAURICE GIBB

ANOTHER SMASH HIT SINGLE:

"IF I CAN'T HAVE YOU"

Produced by Freddie Perren *RS-884*

by

Yvonne Elliman

RS-2-4001

From the Robert Stigwood Production
"SATURDAY NIGHT FEVER"
Distributed by Paramount Pictures

Management: Alive Enterprises, Inc

The R.S.O. Family

RSO
Records & Tapes

Billboard® TOP LPs & TAPE®

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8 TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
★ 1	10	9	**SOUNDTRACK** Saturday Night Fever RSO RS-2-4001	▲ 12.98		12.98		12.98	
★ 2	2	9	**ROD STEWART** Foot Loose & Fancy Free Warner Bros. BSK 3092	▲ 7.98		7.98		7.98	
★ 3	3	8	**EARTH, WIND & FIRE** All 'N All Columbia JC 34905	▲ 7.98		7.98		7.98	
★ 4	4	9	**ELECTRIC LIGHT ORCHESTRA** Out Of The Blue Jet JTLA 823 (United Artists)	▲ 11.98		11.98		11.98	
5	1	48	**FLEETWOOD MAC** Rumours Warner Bros. BSK 3010	▲ 7.98		7.98		7.98	8.95
★ 6	6	9	**SHAUN CASSIDY** Born Late Warner/Curb BSK 3126	▲ 7.98		7.98		7.98	
★ 7	8	9	**QUEEN** News Of The World Elektra 6E-112	● 7.98		7.98		7.98	
★ 8	9	8	**NEIL DIAMOND** I'm Glad You're Here With Me Tonight Columbia JC 34990	▲ 7.98		7.98		7.98	
★ 9	15	26	**STYX** The Grand Illusion A&M SP 4637	▲ 7.98		7.98		7.98	
★ 10	14	16	**BILLY JOEL** The Stranger Columbia JC 34987	● 7.98		7.98		7.98	
11	11	7	**BOZ SCAGGS** Down Two Then Left Columbia JC 34729	▲ 7.98		7.98		7.98	
12	12	16	**BOB WELCH** French Kiss Capitol ST 11663	● 6.98		7.98		7.98	
13	13	11	**OLIVIA NEWTON-JOHN** Greatest Hits MCA 3028	▲ 7.98		7.98		7.98	
★ 14	16	5	**AEROSMITH** Draw The Line Columbia JC 34856	▲ 7.98		7.98		7.98	
15	5	18	**LINDA RONSTADT** Simple Dreams Asylum 6E-104	▲ 7.98		7.98		7.98	
16	7	9	**KISS** Alive II Casablanca NBLP 7076	▲ 11.98		11.98		11.98	
★ 17	18	15	**KANSAS** Point Of Know Return Kirshner JZ 34929 (Epic)	▲ 7.98		7.98		7.98	
★ 18	19	14	**RANDY NEWMAN** Little Criminals Warner Bros. BSK 3079	7.98		7.98		7.98	
★ 19	27	4	**JACKSON BROWNE** Running On Empty Asylum 6E-[illegible]	7.98		7.97		7.97	
★ 20	22	13	**DOLLY PARTON** Here You Come Again RCA APL1-2544	6.98		7.95		7.95	
21	21	24	**L.T.D.** Something To Love A&M SP 4646	● 7.98		7.98		7.98	
★ 22	23	8	**PAUL SIMON** Greatest Hits, Etc. Columbia JC [illegible]	● 7.98		7.98		7.98	
★ 23	24	44	**FOREIGNER** Atlantic [illegible] 09	▲ 7.98		7.98		7.98	
★ 24	30	8	**WAR** Galaxy MCA 3030	● 7.98		7.98		7.98	
25	20	11	**COMMODORES** Live Motown M9-894A2	9.98		9.98		9.98	
26	26	9	**DONNA SUMMER** Once Upon A Time Casablanca NBLP 7078-2	● 11.98		11.98		11.98	
★ 27	29	15	**STEELY DAN** Aja ABC AB 1006	▲ 6.98		7.95		7.95	
28	28	12	**HIGH INERGY** Turnin' On Gordy G6-978S1 (Motown)	6.98		7.98		7.98	
★ 29	31	4	**JONI MITCHELL** Don Juan's Reckless Daughter Asylum BB-701	12.98		12.97		12.97	
★ 30	32	9	**ERIC CLAPTON** Slowhand RSO RS-1-3030	7.98		7.98		7.98	
★ 31	33	36	**STEVE MILLER BAND** Book Of Dreams Capitol SO 11630	▲ 7.98		7.98		7.98	
★ 32	51	4	**SOUNDTRACK** Close Encounters Of The Third Kind Arista 9500	●					
★ 33	37	10	**GINO VANELLI** A Pauper In Paradise A&M 4664	7.98		7.98		7.98	
34	25	13	**GEORGE DUKE** Reach For It Epic JE 34883	7.98		7.98		7.98	
35	35	14	**MILLIE JACKSON** Feelin' Bitchy Spring SP-1-6715 (Polydor)	● 7.98		7.98		7.98	
★ 36	54	6	**SOUNDTRACK** The Story Of Star Wars 20th Century T-550	● 7.98		7.98		7.98	
37	38	7	**EMERSON, LAKE & PALMER** Works Volume II Atlantic SD 19147	7.98		7.98		7.98	
★ 38	40	11	**SANTA ESMERALDA** Don't Let Me Be Misunderstood Casablanca NBLP 7080	7.98		7.98		7.98	
★ 39	41	31	**SHAUN CASSIDY** Warner/Curb BS 3067	▲ 6.98		7.98		7.98	
★ 40	42	5	**PARLIAMENT** Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	7.98		7.98		7.98	
★ 41	43	7	**NATALIE COLE** Thankful Capitol SW 11708	● 7.98		7.98		7.98	
★ 42	44	43	**RITA COOLIDGE** Anytime... Anywhere A&M SP 4616	▲ 6.98		7.98		7.98	
★ 43	46	12	**PLAYER** RSO RS-1-3026	7.98		7.98		7.98	
★ 44	47	5	**STEVIE WONDER** Looking Back Motown M-804	N.A.		N.A.		N.A.	
45	34	12	**LYNYRD SKYNYRD** Street Survivors MCA 3029	▲ 7.98		7.98		7.98	
46	17	13	**DEBBY BOONE** You Light Up My Life Warner/Curb BS 3118	▲ 6.98		7.98		7.98	
★ 47	50	7	**BAR KAYS** Flying High On Your Love Mercury SRM-1-1181	7.98		7.98		7.98	
48	49	13	**BILL WITHERS** Menagerie Columbia JC 34903	7.98		7.98		7.98	
★ 49	52	32	**STAR WARS/SOUNDTRACK** 20th Century 2T-541	▲ 9.98		9.98		9.98	
★ 50	64	6	**LEIF GARRETT** Atlantic [illegible]	7.98		7.98		7.98	
51	36	29	**JAMES TAYLOR** JT Columbia JC 34811	▲ 7.98		7.98		7.98	
★ 52	56	7	**LOU RAWLS** When You Hear Lou, You've Heard It All Philadelphia International JZ [illegible]	7.98		8.98		8.98	
★ 53	57	4	**GROVER WASHINGTON JR** Live At The Bijou Kudu KUX 3637 M2 (Motown)						
54	45	8	**JOHN DENVER** I Want To Live RCA AFL1-2521	● 7.98		7.98		7.98	
★ 55	63	6	**CHIC** Atlantic SD 5202	7.98		7.98		7.98	
★ 56	60	9	**RAMONES** Rocket To Russia Sire SR 6042 (Warner Bros.)	6.98		6.98		6.98	
★ 57	68	8	**GENESIS** Seconds Out Atlantic SD 2-9002	11.98		11.98		11.98	
58	58	16	**BLACKBYRDS** Action Fantasy F-95[illegible]	7.98		7.98		7.98	
59	62	16	**THE BABYS** Broken Heart Chrysalis CHR [illegible]	7.98		7.98		7.98	
60	61	11	**BEATLES** Love Songs Capitol SKBL 11711	● 11.98		11.98		11.98	
61	59	12	**SANTANA** Moonflower Columbia C2-34914	● 9.98		9.98		9.98	
62	53	22	**ROSE ROYCE** In Full Bloom Whitfield WH 3074 (Warner Bros.)	▲ 6.98		7.98		7.98	
63	67	70	**BOSTON** Epic JE 34188	▲ 7.98		7.98		7.98	
64	65	67	**STEVIE WONDER** Songs In The Key Of Life Tamla T13-340C2 (Motown)	▲ 13.98		15.98		15.98	
★ 65	71	7	**CAPTAIN & TENNILLE** Greatest Hits A&M SP 4667	● 7.98		7.98		7.98	
★ 66	72	6	**BETTE MIDLER** Broken Blossom Atlantic SD 19151	7.98		7.98		7.98	
★ 67	76	9	**BOB JAMES** Heads Columbia/Tappan Zee JC 34896	7.98		7.98		7.98	
68	39	16	**DIANA ROSS** Baby, It's Me Motown M7-890R1	7.98		7.98		7.98	
69	69	58	**LINDA RONSTADT** Greatest Hits Asylum 6E-106	▲ 7.98		7.98		7.98	
70	70	97	**BOZ SCAGGS** Silk Degrees Columbia JC 33920	▲ 7.98		7.98		7.98	
71	74	13	**CHUCK MANGIONE** Feels So Good A&M SP 4658	7.98		7.98		7.98	
★ 72	77	34	**BEE GEES** Here At Last... Live RSO RS-2-3901 (Polydor)	▲ 11.98		12.98		12.98	
73	75	65	**ELECTRIC LIGHT ORCHESTRA** A New World Record United Artists/Jet UA-LA679-G	▲ 7.98		7.98		7.98	
74	73	35	**BARRY MANILOW** Live Arista AL 8500	▲ 11.98		11.98		11.98	
★ 75	80	5	**SPINNERS** Spinners 8 Atlantic SD 19146	7.98		7.98		7.98	
★ 76	81	16	**ODYSSEY** RCA APL1-2204	6.98		7.95		7.95	
77	78	13	**GATO BARBIERI** Ruby, Ruby A&M SP 4655	7.98		7.98		7.98	
★ 78	85	7	**DAN HILL** Longer Fuse 20th Century T-547	7.98		7.98		7.98	
79	79	16	**STEVE MARTIN** Let's Get Small Warner Bros. BSK 3090	● 7.98		7.98		7.98	
★ 80	86	8	**ELVIS COSTELLO** My Aim Is True Columbia [illegible]	7.98		7.98		7.98	
★ 81	88	18	**TOM PETTY & THE HEARTBREAKERS** Shelter SRL 52006	6.98		7.95		7.95	
★ 82	99	4	**ROBERTA FLACK** Blue Lights In The Basement Atlantic SD 19149	7.98		7.98		7.98	
83	55	15	**CON FUNK SHUN** Secrets Mercury SRM-1-1180 (Phonogram)	6.98		7.98		7.98	
★ 84	96	20	**BRICK** Bang BLP 409 (Web IV)	7.98		7.98		7.98	
85	87	6	**TRAMMPS** Trammps III Atlantic SD 19148	6.98		7.98		7.98	
86	48	5	**SALSOUL ORCHESTRA** Christmas Jollies Salsoul [illegible]	6.98		7.98		7.98	
87	89	8	**JAMES TAYLOR** Greatest Hits Warner Bros. BS 2979	▲ 6.98		6.98		6.98	
★ 88	120	2	**MECO** Close Encounters Of Every Kind Millennium MNLP 8004 (Casablanca)	7.98		7.98		7.98	
89	93	4	**NEIL DIAMOND** His 12 Greatest Hits MCA [illegible]	7.98		7.98		7.98	
★ 90	101	5	**OHIO PLAYERS** Mr. Mean Mercury SRM-1-[illegible]	7.98		7.98		7.98	
91	91	9	**NEIL YOUNG** Decade Reprise 3RS [illegible] (Warner Bros.)	14.98		14.98		14.98	
★ 92	102	31	**LITTLE RIVER BAND** Diamantina Cocktail Capitol SW 11645	● 7.98		7.98		7.98	
★ 93	103	6	**SLAVE** The Hardness Of The World Cotillion SD 5201 (Atlantic)	7.98		7.98		7.98	
94	94	6	**ZZ TOP** Best Of ZZ Top London PS 706	7.98		7.98		7.98	
95	95	28	**ALAN PARSONS PROJECT** I Robot Arista AB 7002	▲ 7.98		7.98		7.98	
96	97	17	**ROBIN TROWER** In City Dreams Chrysalis CHR 1148	● 7.98		7.98		7.98	
97	100	8	**BAY CITY ROLLERS** Greatest Hits Arista AB 4158	● 7.98		7.98		7.98	
98	98	7	**BING CROSBY** Bing Crosby's Greatest Hits MCA 3031	7.98		7.98		7.98	
99	109	25	**HEATWAVE** Too Hot To Handle Epic PE 34761	▲ 6.98		7.98		7.98	
100	105	8	**EMOTIONS** Sunshine Stax 4100 (Fantasy)	6.98		7.98		7.98	
101	92	14	**JOAN ARMATRADING** Show Some Emotion A&M SP 4663	7.98		7.98		7.98	
102	106	14	**ELTON JOHN** Greatest Hits Volume II MCA [illegible]	▲ 7.98		7.98		7.98	
103	107	43	**COMMODORES** Motown M7-884R1	7.98		7.98		7.98	
★ 104	114	14	**POCKETS** Come Go With Us Columbia PC 34879	6.98		7.98		7.98	
105	104	35	**HEART** Little Queen Portrait CBS JR 34799	▲ 7.98		7.98		7.98	

★ **STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 10 positions.** Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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TOP LPs & TAPE

POSITION 106-200

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Compiled by the Music Popularity Chart Department and the Record Market Research Department of Billboard

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	108	7	**SEX PISTOLS** / Never Mind The Bollocks Here's The Sex Pistols / Warner-Virgin BSK 3147	7.98		7.98		7.98	
107	66	21	**CRYSTAL GAYLE** / We Must Believe In Magic / United Artists UA LA771-G	● 6.98		7.98		7.98	
108	83	14	**CARPENTERS** / Passage / A&M SP 4703	7.98		7.98		7.98	
109	90	20	**FOGHAT** / Live / Bearsville BRK 6971 (Warner Bros.)	▲ 7.98		7.98		7.98	
110	110	10	**DENIECE WILLIAMS** / Song Bird / Columbia JC 34911	7.98		7.98		7.98	
111	111	9	**CHARO & THE SALSOUL ORCHESTRA** / Cuchi Cuchi / Salsoul SZS 5519	6.98		7.98		7.98	
★ 112	122	6	**ISAAC HAYES** / New Horizon / Polydor PD-1-6120	7.98		7.98		7.98	
★ 113	124	30	**ANDY GIBB** / Flowing Rivers / RSO RS-1-3019 (Polydor)	● 7.98		7.98		7.98	
114	116	5	**RAMSEY LEWIS** / Tequila Mocking Bird / Columbia JC 35018	7.98		7.98		7.98	
★ 115	125	5	**AL GREEN** / The Belle Album / Hi HLP 6004 (Cream)	6.98		6.98		6.98	
116	84	5	**JOHNNY "GUITAR" WATSON** / Funk Beyond The Call Of Duty / DJM DJLPA 714	7.98		7.95		7.95	
117	118	16	**THE TALKING HEADS** / Talking Heads 77 / Sire SR 6036 (Warner Bros.)	6.98					
118	113	34	**DAN FOGELBERG** / Nether Lands / Full Moon/Epic PE 34185	● 6.98		7.98		7.98	
119	119	15	**ASHFORD & SIMPSON** / Send It / Warner Bros. BS 3088	6.98		7.98		7.98	
120	123	8	**PATTI AUSTIN** / Havana Candy / CTI 7-5006 (Creed Taylor)	7.98		8.98		8.98	
121	82	10	**NAZARETH** / Expect No Mercy / A&M 4666	7.98		7.98		7.98	
★ 122	132	15	**EL COCO** / Cocomotion / AVI 6012	7.98		7.98		7.98	
123	127	11	**RAY CHARLES** / True To Life / Atlantic SD 19142	7.98		7.98		7.98	
124	112	19	**BARRY WHITE** / Songs For Someone You Love / 20th Century T-543	▲ 7.98		7.98		7.98	
★ 125	160	2	**PETER BROWN** / Fantasy Love Affair / Drive 104 (TK)	6.98		7.98		7.98	
★ 126	136	13	**ELVIS PRESLEY** / Elvis In Concert / RCA APL2-2587	▲ 13.98		13.98		13.98	
★ 127	138	5	**RICA DANKO** / Arista AB 4141	7.98		NA		NA	
128	130	13	**MEAT LOAF** / Bat Out Of Hell / Epic/Cleveland International PE 34974	6.98		7.98		7.98	
129	121	6	**JOAN BAEZ** / Best Of Joan Baez / A&M SP 4668	7.98		7.98		7.98	
130	134	21	**DAVE MASON** / Let It Flow / Columbia PC 34680	● 6.98		7.98		7.98	
131	135	6	**RICK WAKEMAN** / Criminal Record / A&M SP 4660	7.98		7.98		7.98	
132	115	25	**MECO** / Star Wars & Other Galactic Funk / Millennium MNLP 8001 (Casablanca)	● 6.98		7.98		7.98	
★ 133	143	17	**CHICAGO** / Chicago XI / Columbia JC 34860	▲ 7.98		7.98		7.98	
★ 134	NEW ENTRY		**DAN HILL** / Hold On / 20th Century T-558	7.98		7.98		7.98	
★ 135	151	17	**VILLAGE PEOPLE** / Casablanca NBLP 7064	7.98		7.98		7.98	
136	140	4	**O'JAYS** / Collector's Items / Philadelphia International PZ 35024 (CBS)						
137	128	29	**CROSBY, STILLS & NASH** / CSN / Atlantic SD 19104	▲ 7.98		7.98		7.98	
★ 138	149	5	**SOUNDTRACK** / Pete's Dragon / Capitol SW 11704	7.98		7.98		7.98	
139	141	9	**SYLVERS** / New Horizons / Capitol ST 11705	6.98		7.98		7.98	
★ 140	161	130	**FLEETWOOD MAC** / Reprise MSK 2225 (Warner Bros.)	● 7.98		7.98		7.98	
141	176	16	**ROLLING STONES** / Love You Live / Rolling Stone COC 2-9001 (Atlantic)	● 11.98		11.98		11.98	
142	142	25	**JUDY COLLINS** / So Early In The Spring—The First 15 Years / Elektra 8E-6002	9.98		9.98		9.98	
143	145	34	**DONNA SUMMER** / I Remember Yesterday / Casablanca NBLP 7056	● 7.98		7.98		7.98	
★ 144	154	14	**GRACE JONES** / Portfolio / Island ILPS 9470	7.98		7.98		7.98	
145	117	7	**GARY WRIGHT** / Touch And Gone / Warner Bros. BSK 3137	7.98		7.98		7.98	
146	147	5	**10cc** / Live & Let Live / Mercury SRM-2-8600	11.98		11.98		11.98	
147	148	14	**PHOEBE SNOW** / Never Letting Go / Columbia JC 34875	7.98		7.98		7.98	
148	152	4	**EDDIE MONEY** / Columbia PC 34909	6.98		7.98		7.98	
★ 149	159	6	**PAT TRAVERS** / Putting It Straight / Polydor PD-1-6121	7.98		7.98		7.98	
★ 150	NEW ENTRY		**SEAWIND** / Window Of A Child / CTI 7-5007 (Creed Taylor)	7.98		6.98		6.98	
★ 151	165	66	**K.C. & THE SUNSHINE BAND** / Part 3 / TK 605	7.98		7.98		7.98	
152	153	9	**ST. TROPEZ** / Je T'aime / Butterfly FLY 002	6.98		NA		NA	
★ 153	NEW ENTRY		**WET WILLIE** / Manorisms / Epic JE 34983	7.98		7.98		7.98	
154	157	4	**SIDE EFFECT** / Goin' Bananas / Fantasy 9537						
★ 155	168	5	**VARIOUS ARTISTS** / Disco Boogie / Salsoul SZS 8001	7.98		7.98		7.98	
156	156	10	**BRASS CONSTRUCTION** / Brass Construction III / United Artists UALA 775H	● 7.98		7.98		7.98	
157	137	11	**THELMA HOUSTON** / The Devil In Me / Tamla T7-358R1 (Motown)	7.98		7.98		7.98	
158	158	13	**SOUNDTRACK** / You Light Up My Life / Arista AB 4159	● 7.98		7.98		7.98	
★ 159	169	20	**ELVIS' GOLDEN RECORDS VOL. 3** / RCA LSP 2765	6.98		6.98		6.98	
★ 160	171	4	**DONNY & MARIE OSMOND** / Winning Combination / Polydor PD-1-6127	7.98		7.98		7.98	
161	163	57	**EAGLES** / Hotel California / Asylum 6E-103	▲ 7.98		7.98		7.98	
★ 162	172	2	**LEVON HELM** / Levon Helm & The RCO All Stars / ABC AA 1017	6.98		7.98		7.98	
163	133	7	**TEMPTATIONS** / Hear To Tempt You / Atlantic SD 19143	7.98		7.98		7.98	
164	167	11	**BLUE OYSTER CULT** / Spectres / Columbia JC 35019	7.98		7.98		7.98	
165	170	17	**KARLA BONOFF** / Columbia PC 34672	6.98		7.98		7.98	
166	173	27	**ELVIS PRESLEY** / Moody Blue / RCA AFL1-2428	▲ 7.98		7.98		7.98	
167	175	2	**STYX** / Equinox / A&M 4559	7.98		7.98		7.98	
★ 168	178	2	**DETECTIVE** / It Takes One To Know One / Swan Song SS 8504 (Atlantic)	7.98		7.98		7.98	
★ 169	NEW ENTRY		**ENCHANTMENT** / Once Upon A Dream / Roadshow RS-LA 811G (United Artists)	6.98		6.98		6.98	
★ 170	180	2	**JOHNNY RIVERS** / Outside Help / Big Tree 76004 (Atlantic)	7.98		7.98		7.98	
171	176	4	**GLEN CAMPBELL** / Live At The Royal Festival Hall / Capitol SWBC 11707	9.98		9.98		9.98	
172	181	20	**ELVIS' GOLDEN RECORDS VOL. 1** / RCA LSP 1707	6.98		6.98		6.98	
173	129	6	**AMERICA** / Live / Warner Bros. BSK 3136	7.98		7.98		7.98	
★ 174	NEW ENTRY		**MUPPETS** / The Muppet Show / Arista AB 4152	7.98		7.98		7.98	
175	139	31	**TED NUGENT** / Cat Scratch Fever / Epic JE 34700	7.98		7.98		7.98	
176	155	15	**JEAN MICHEL JARRE** / Oxygene / Polydor PD-1-6112	7.98		7.98		7.98	
177	144	7	**JOE COCKER** / Greatest Hits / A&M SP 4670	7.98		7.98		7.98	
★ 178	NEW ENTRY		**T-CONNECTION** / On Fire / Dash 30008 (TK)	7.98		7.98		7.98	
179	131	6	**ALICE COOPER** / The Alice Cooper Show / Warner Bros. BSK 3138	7.98		7.98		7.98	
180	184	99	**EAGLES** / Their Greatest Hits 1971-1975 / Asylum 6E-105	▲ 7.98		7.98		7.98	
181	189	31	**EMOTIONS** / Rejoice / Columbia PC 34762	▲ 6.98		7.98		7.98	
182	186	5	**ANNIE HASLEM** / Annie In Wonderland / Sire SR 6046 (Warner Bros.)	6.98		6.98		6.98	
★ 183	NEW ENTRY		**CERRONE** / Supernature / Atlantic SD 5202	7.98		7.98		7.98	
★ 184	NEW ENTRY		**SAMMY HAGAR** / Musical Chairs / Capitol ST 11706	6.98		7.98		7.98	
★ 185	NEW ENTRY		**PAUL DAVIS** / Singer Of Songs, Teller Of Tales / Bang 410	7.98		8.98		8.98	
186	188	23	**FIREFALL** / Luna Sea / Atlantic SD 19101	● 7.98		7.98		7.98	
187	190	87	**STEVE MILLER BAND** / Fly Like An Eagle / Capitol ST 11497	▲ 7.98		7.98	7.98	7.98	
188	193	11	**DAVID BOWIE** / Heroes / RCA AFL1-2522	7.98		7.98		7.98	
189	191	14	**LEO SAYER** / Thunder In My Heart / Warner Bros. BSK 3089	7.98		7.98		7.98	
★ 190	NEW ENTRY		**LE PAMPLEMOUSSE** / Le Spank / AVI 6012 (AVI)	7.98		7.98		7.98	
191	194	31	**PETER FRAMPTON** / I'm In You / A&M 4704	▲ 7.98		7.98		7.98	
192	196	190	**PINK FLOYD** / Dark Side Of The Moon / Harvest SMAS 11163 (Capitol)	● 7.98		7.98	7.98	7.98	
193	162	11	**CHARLIE DANIELS BAND** / Midnight Wind / Epic PE 34970	6.98		7.98		7.98	
194	174	7	**LYNYRD SKYNYRD** / One More From The Road / MCA 2-6001	9.98		10.98		10.98	
195	197	2	**OSMONDS** / Greatest Hits / Kolob PD-2-9005 (Polydor)	9.98		9.98		9.98	
196	198	63	**BOB SEGER & THE SILVER BULLET BAND** / Night Moves / Capitol ST 11557	▲ 6.98		7.98		7.98	
197	187	20	**DOOBIE BROTHERS** / Livin' On The Fault Line / Warner Bros. BSK 3045	▲ 7.98		7.98		7.98	
198	199	57	**WINGS OVER AMERICA** / Capitol SWCO 11593	▲ 14.98		16.98		16.98	
199	146	6	**CONTROLLERS** / In Control / Juana 200,004 (TK)	7.98		7.98		7.98	
700	150	10	**OZARK MOUNTAIN DAREDEVILS** / Don't Look Down / A&M 4662	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	14
America	173
Armatrading	101
Ashford & Simpson	119
Austin	120
Babys	59
Joan Baez	129
Barbieri	77
Bar Kays	47
Bay City Rollers	97
Beatles	60
Bee Gees	72
Blue Oyster Cult	164
Debby Boone	46
Blackbyrds	58
David Bowie	188
Karla Bonoff	165
Boston	63
Brass Construction	156
Brick	64
Jackson Browne	19, 125
Captain & Tennille	65
Joe Cocker	177
Glen Campbell	171
Carpenters	108
Shaun Cassidy	6, 39
Cerrone	183
Ray Charles	123
Charo & The Salsoul Orchestra	111
Chic	55
Chicago	133
Eric Clapton	30
Natalie Cole	41
Judy Collins	142
Commodores	25, 103
Con Funk Shun	83
Controllers	199
Rita Coolidge	42
Alice Cooper	179
Elvis Costello	80
Bing Crosby	98
Crosby, Stills & Nash	137
Rick Danko	127
John Denver	54
Detective	168
Charlie Daniels Band	193
Paul Davis	185
Neil Diamond	8, 89
Doobie Brothers	197
George Duke	34
Eagles	161, 180
E L O	4, 73
Earth, Wind & Fire	3
Emotions	100, 181
Emerson, Lake & Palmer	37
Enchantment	169
Firefall	186
Roberta Flack	82
Fleetwood Mac	5, 140
Dan Fogelberg	118
Foghat	109
Foreigner	23
Peter Frampton	191
Leif Garrett	50
Crystal Gayle	107
Genesis	57
Andy Gibb	113
Al Green	115
Sammy Hagar	184
Annie Haslem	182
Isaac Hayes	112
Heart	105
Heatwave	99
Helm	162
Dan Hill	78, 134
Thelma Houston	157
High Inergy	28
Millie Jackson	35
Bob James	67
Jean Jarre	176
Billy Joel	10
Elton John	102
Olivia Newton-John	13
Grace Jones	144
Kansas	17
K.C. & The Sunshine Band	151
Queen	7
Lou Rawls	52
Ramones	56
Johnny Rivers	170
Rolling Stones	141
Linda Ronstadt	15, 69
Rose Royce	62
Diana Ross	68
Salsoul Orchestra	86
Santa Esmeralda	38
Santana	61
Leo Sayer	189
Boz Scaggs	11, 70
Seawind	150
Bob Seger	196
Side Effect	154
Sex Pistols	106
Paul Simon	22
Lynyrd Skynyrd	45, 194
SOUNDTRACKS	
Close Encounters	32
You Light Up My Life	158
Saturday Night Fever	1
Star Wars	49
The Story Of Star Wars	36
Pete's Dragon	138
Slave	93
Phoebe Snow	147
Spinners	75
T-Connection	178
Kiss	16
Le Pamplemousse	190
Ramsey Lewis	114
Little River Band	92
L.T.D.	21
Chuck Mangione	71
Barry Manilow	74
Dave Mason	130
Steve Martin	79
Eddie Money	148
Bette Midler	66
Steve Miller	31, 187
Joni Mitchell	29
Muppets	174
Nazareth	121
Randy Newman	18
Meco	88, 132
Meat Loaf	128
Ted Nugent	175
Donny & Marie Osmond	160, 195
Odyssey	76
Ozark Mountain Daredevils	200
Parliament	40
Alan Parsons Project	95
Dolly Parton	20
Tom Petty & The Heartbreakers	81
Pink Floyd	192
O'Jays	136
Ohio Players	90
Player	43
Pockets	104
Elvis Presley	126, 159, 166, 172
Trammps	85
St. Tropez	152
Steely Dan	27
Rod Stewart	2
Styx	9, 187
Donna Summer	26, 143
Sylvers	139
Talking Heads	117
James Taylor	51, 87
Temptations	163
Pat Travers	149
Robin Trower	96
Vanelli	33
Various Artists	155
Village People	135
Rick Wakeman	131
Grover Washington Jr.	53
War	24
Johnny "Guitar" Watson	116
Bob Welch	12
Wet Willie	153
Barry White	124
Deniece Williams	110
Wings	199
Withers	48
Stevie Wonder	44, 64
Gary Wright	145
Neil Young	91
Z.Z. Top	94
10 cc	146

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BSK 3094

Lifelines

Births

A boy, Sean, to Don and Yvonne Rice, Dec. 26 in Denver. The father is a salesman for Lieberman Enterprises in Denver and the mother is a salesperson at the WEA office there.

Marriages

Don Brewer, formerly with Grand Funk Railroad, to Janice Jamerson, Dec. 31 in Marco Island, Fla.

Deaths

Don Gillis, 65, composer and radio producer, Jan. 10, at his home in Columbia, S.C., of a heart attack. For 10 years, Gillis produced the radio broadcasts of Arturo Toscanini and the NBC Symphony Orchestra.

Dick Porter, 46, a member of the Ink Spots singing group and its lead singer for the last nine years, Jan. 6 in Sedalia, Mo. Cause of death was a heart attack.

Thornel Schwartz Jr., 50, jazz guitarist, Dec. 30 at his home in Philadelphia. Schwartz, who was also a composer, began his professional career in 1952 with pianist/singer Freddy Cole, Nat "King" Cole's brother, and had played with combos led by Jimmy Smith, Richard "Groove" Holmes and Jimmy McGriff, among others.

Hal C. Davis

AFM President Hal Davis Dies

NEW YORK—Hal C. Davis, AFM International president, died Wednesday (11) here, apparently of a heart attack. He was 63.

Davis was president of the musicians' union since July 1970. An election for his successor has not yet been set.

Prior to assuming the helm of the 335,000 member union, Davis was the organization's vice president for six years. He had been the president of his local union in Pittsburgh.

Davis started his career as a percussionist, and for 11 years was staff musician at Pittsburgh radio stations KDKA and WCAE.

Inside Track

Coinciding with the worldwide Polygram shakeup (see page one story, this issue), rumors are flying regarding the company's U.S. operations. RSO's Al Coury has reportedly been offered the top Polydor spot in New York, amid speculation that Irwin Steinberg may be centering his future activities in Chicago with Phonogram. Meanwhile, Lou Simon, who reportedly signed a one-year extension of his contract recently, is rumored to be out as far as the New York Polydor operation is concerned.

Will Coen Solleveld be spending more time in the U.S. as part of the restructuring of the Polygram Group globally? ... Lou Klayman, national accounts executive with ABC Records out of New York, back to work after successful optical surgery. ... Columbia Pictures has sewed up distribution on "The Buddy Holly Story," which was just completed recently. ... Stuart Hamblen is trying to sell his Hollywood mansion, the one time abode of Errol Flynn, for $1.9 million. ... Were Henry Droz, WEA major domo, and his chief minions discussing their rumored new restructured pricing categories at their Hawaiian meetings over last weekend? ... Neil Sedaka gets the 1694th brass star in the sidewalk of Hollywood Blvd. Jan. 18. ... Did Bob Dylan turn down a $2 million offer from CBS Records for the track to his "Renaldo & Clara" movie? The track is available.

Leftovers from the UA national distributors convention: Iris Zurwain, ad chief and artist campaigns director, was absent fighting a bout of hepatitis. ... Dennis Armond, New York City merchandising rep for the label, is the son of Gotham industry veteran Gene, who heads the EA office there. ... The convention was the most laid-back ever, with fewer than six hours of work sessions. Danny Alvino handed out the allocations in envelopes. ... Artie Mogull wants to limit the introduction of new acts by UA and custom labels to two per month. The UA president broke up the convention with some extemporaneous awards to distributors: best dressed, Hary Korman, Piks, Cleveland; fastest rise and most imaginative chargebacks: John Salstone, MS, Chicago and California, for convincing American Can he was not Jewish, Jack Bernstein, Pickwick's national distribution chief; best loved, Stan Lewis, Shreveport; best elocutionists, Jack Messler, Pickwick Atlanta, and Irv Gumprecht, Zamoiski, Baltimore; and most gold jewelry, Jerry Winston, Malverne, New York. ... Jet Records' Trickster will play all the ELO U.S. gigs in 1978 as opening act. ... Gus Dudgeon is producing Chris Rea, UA newcomer, in his first album. ... British pop ace Adam Faith is producing the Lonnie Donnegan album due shortly. Ringo Starr, Leo Sayer, Elton John, Rory Gallagher, Peter Jameson, Nicky Hopkins, John Bonham and Peter Banks are backups. ... Madeline Peters, who has a debut album coming on Chi-Sound, is the wife of Eddie Levine, Blue Note boss. ... Dutch Robinson, noted last week as another first timer album on UA, is lead singer with the Ohio Players. ... Approximately 240 attended representing an even split between label and distributors. But where was Joe Bos, Transamerica's link with UA Music Group?

Freddie Perrin will produce the first album Greek singer Demis Roussos records in the U.S. Polygram is on an all-out push behind the voice that has sold 30 million records globally. BNB Associates is steering Roussos' U.S. breakthrough careerwise, with president Sherwin Bash at the tiller. ... Pete Seeger received the 1977 Paul Robeson award from Actors Equity. ... Canadian and U.S. merchandising rights to the Sex Pistols were snared by the Image Factory. Tom Waits composing songs for his featured role in Sylvester Stallone's "Paradise Alley," another ring saga. ... Bob Crewe still on crutches and facing more leg surgery after being struck by a car in mid-1977, is writing songs with Jerry Corbetta. ... The Assn. of Independent Music Publishers discusses the new AGAC contract at its meeting Tuesday (17) at noon at the Villa Capri, Hollywood.

The death of AFM prexy Hal Davis could spark an increase in challenges to the international union's dominant position as bargaining agent for musicians. The union is currently battling competition from Teamster's local 806, Long Island; the Allied Musicians' Union and, on an international level, from the Quebec Music Workers Movement. ... A team of sociologists from a local university personally researched the Sex Pistols' gig in Atlanta. They came away feeling that the audience was mostly mid-20s males, and not punk at all, except in spirit. ... New York's WNEW and WNBC, AM outlets, and WKTU and WCBS, FMers, have banned Randy Newman's "Short People" as offensive. ... Dolly Parton and Donna Summer headline the awards banquet March 22 at the NARM convention in New Orleans.

Kiss gifted cancer and diabetes research with the $4,000 it got as part of the Ampex Gold Reel award it received for its four gold records recorded on that firm's tape. ... Were those Atlantic Records executives huddling in Los Angeles last week over the impending publicity department shifts? ... RCA issuing a new David Bowie in a colored sleeve, decorated with a reduction of his LP slick. RCA releasing his "Beauty And The Beast" as a 12-inch disco promo disk. ... Gene Autry's illness curtails his appearing on the Jan. 22 NBC-TV special, "50 Years Of Country Music." And speaking of oldtimers, Bob Nolan of the Sons of the Pioneers is recording a two-pocket LP. ... Elektra Asylum president Steve Wax says the Eagles' "Hotel California" is over 9 million worldwide.

The Dean Martin show roast of Frank Sinatra has such an expanded guest list wanting to get back at Ol' Blue Eyes that the Feb. 7 NBC-TV show will run two hours. ... Private Stock brass Harold Sulman and Amanda Shuster jet off on separate itineraries to personally present a slide show and sampler LP to individual distributorships. ... Aphex's "Aural Exciter" used by many rock bands and theatres to hype existing audio reproduction will be the subject of a marketing campaign now that the company has branches in eight states and three foreign countries.

Armed Forces Attain Goal

• *Continued from page 22*

sion makes a profit, which is recycled back into the military and used for leisure facilities and decorations.

Williams says he is "not pleased" with the $7.98 price structure. These LPs retail at the PXs at $5.25 which in many places in the U.S. is comparable to civilian retail prices.

"This is the military and I can't play games with the prices," says Williams. "But the way it is going is more toward home taping. We saw that in the 'Star Wars' release where we had more returns than usual. We checked them and they were not all defective."

He says there has also been a proportionate increase in the sale of blank tapes. He notes return policy is "very liberal" in the PXs with cash refunds available, though, he says, "we are getting stricter."

Williams says that 60% of his sales are overseas, with no limit to the number of units anyone can buy except in Korea, where there is a problem with a black market. He adds that the recent weakness of the U.S. dollar overseas has hurt record sales, especially in Germany.

In recent months the dollar has slumped in value against the Japanese yen, the German mark and other currencies, which means that the dollars with which American GIs are paid are worth less in countries for servicemen stationed there.

"The military has no more of a discount than anyone else in buying records wholesale," complains Williams. "Somebody can open a small distribution operation with one warehouse and he will get the same price as me. This is something I am going to take up at NARM."

(Williams has joined NARM this year, and schedule permitting hopes to attend this year's meeting.)

Williams says his is the only operation of comparable size where there is only one shipping area. Every record and tape sold in every PX in every Army or Air Force base in the world is shipped to the Georgia base. Accessories are bought more locally and distributed through five regions in the U.S. and three abroad. Williams says he is hoping to centralize this as well.

Blizzard Snows Business

• *Continued from page 3*

end of January and beginning of February we do intensive newspaper advertising to bring people back into the stores.

"Some stores did $400 days when they usually do $800 days. But for a couple of days, it's not so bad. A week like that could kill us."

The 25 national Record Mart stores within a 40-mile radius of Pittsburgh, were open but did "disastrous business," according to Jim Grimes, vice president of sales.

"We did 20% to 25% of what we would do on a normal day in January," he says. "January is usually a decent month for us, about [illegible] of what we do in December. Our warehouse operations were interrupted, but we haven't been processing many orders now, anyway, since our stores still have Christmas overstock."

Though about 40% of national [illegible] stores were affected by the inclement weather, Grimes estimates that four bad days out of January's 28 selling days would dent overall sales less than 1%.

Boogie Records near South Bend, Ind., reported less than 50% of its usual traffic for Monday when it closed two hours early, and Tuesday, when it was open all day.

"Indiana & Michigan Electric was asking all big businesses to close down because they were afraid there might be a power failure," says Mike De Winter, a Boogie spokesman. "So there were messages on tv every 15 minutes not to go out unless it was absolutely necessary. Business was really slow. We might make it up this weekend, though. Things have picked up quite a bit this afternoon (Wednesday)."

Court Says Chelsea, Farrell Insolvent

By JOHN SIPPEL

LOS ANGELES—A local Superior Court has been notified that Chelsea Records, Roxbury Records and Wes Farrell are insolvent and principle officers are evading and are said to be in Palm Springs.

This information provided by attorney's for Bertheo, major album cover maker, prompted the court to issue a temporary protective order Jan. 3 on all assets of the defendant's firms. The court specifies that at a future date litigants in the case will be heard.

The order specified that all royalties payable now and in the future, present bank accounts and all other assets be attached.

Court Records disclose that Bertheo and Ultracolor attempted to reach the defendants by phone in late November but found the offices closed. Ed Walker, label national sales chief, told a Bertheo representative early in December that a creditors meeting would be held in mid-December.

Bertheo is suing for $13,202.51 in delinquency, plus $2,358.20 attorney's fees.

In an action filed in local Superior Court early in January, Monarch Record manufacturing here is suing the same defendants for $49,878.29. This suit alleges that Wes Farrell and the defendant firms sold "considerable assets" in January 1977, thus making it possible for them to pay creditors.

Bertheo testified that in early December a check at City National Bank here indicated Chelsea had a low four-figure balance and Roxbury had a low five-figure balance.

NARM Packaging Test Due In Spring

• *Continued from page 6*

... is paying for the tilling shrink wrap containers and racks, with the labels footing the bill for graphic film reduction and tape housing.

Another source hints that CBS is the most likely label to participate in the study, since its duplication facilities are among the industry's most sophisticated.

No cost estimate of the NARM study has been projected, although it could exceed $100,000, based on estimates offered to Ivy Hill by the research firm of Tonetti & Myers when Ivy Hill was considering an independent test of new designs.

At that time, under terms of a much smaller test market pattern, the cost was estimated at approximately $50,000. The same firm will handle the NARM study.

One aspect of the market research would attempt to track the sales of records in the test and control stores to ascertain if tape sales were "cannibalizing" disk sales, or adding to the store's overall gross.

Still to be worked out is the final design of the test packs. Three designs are being considered and all three may be employed in the test.

Another factor under consideration is how to differentiate between cartridges and cassettes at the point of sale. Suggestions advanced so far include tinting the shrink wrap films in different colors to distinguish cartridges from cassettes or employ an overall imprint identifying 8-tracks or cassettes on the shrink wrap.

A summary of the objectives and proposed research techniques developed in the course of several meetings between suppliers, labels and NARM officials is to be sent out to NARM members within the next two weeks.

sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional.

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